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Thesis

A TRANSLATION FROM THE FRENCH OF ANDRE GEDALGE'S TRAITÉ DE LA FUGUE WITH INTRODUCTION AND NOTES

by

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PREFACE

This treatise is divided into three parts: in the first part are studied in detail the general rules of the fugue, and particularly those governing the school fugue; the second part is devoted to the various forms which the fugue may take from the point of view of composition; the third part treats the fugue in its relation to musical evolution.

I distinguish between the school fugue[1] and the fugue as a musical composition because I consider the fugue not a style of composition, but an excercise in musical rhetoric; an arbitrary and conventional form which in practice does not find absolute application. It is questionable whether or not a study of the fugue is practical, so the necessity for its study here is obvious. I revert, when opportunity affords, to the rules applied in the original examples of the masters, and particularly those of J. S. Bach. It seems to me legitimate, in a treatise on the fugue, to invoke the services of the

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1. I have not made any distinction between vocal and instrumental fugues, assuming that the rules are the same for both, and that the differences which occur are due only to the nature of the voices and the instruments.

highest authority on the subject; the composer who has made the fugue one of the most beautiful and complete manifestations of musical art. I feel somewhat embarrased, I confess, in calling attention to this particular point, for it seems reasonable to suppose that the exampbes offered to students for the study of an art be drawn from the masters of this art. However, this is where I am inaugurating an important innovation in the matter of material for musical study, and am reserving the right to go contrary to the generally accepted customs, the tradition, and the school form.

Now if one admits as useful to the study of the general proceedings a student form of fugue, he would not, from the point of view of art and in the best interests of the pupil, be too strongly opposed to the usual custom in the various schools of considering this form the ultimate goal of the study of the fugue, and to the aim of creating, with the aid of a set of rules, a special style in each school—<u>the style of the house</u>, as it is jokingly called.

The only point on which theorists are agreed is this: not to use the examples of the masters as models. Further, they set themselves up as examples—themselves and their kind—not realizing that a few liberties of writing or form are insufficient to nullify the authority of Bach, Handel, Mozart, and Beethoven to their own advantage. Because Fétis, Bazin, and their successors neither thought nor wrote in the manner of

Bach, it does not follow that everyone should think or write as they did, and one has the right, judging each one by his own work, to refuse them the authority which they attribute to themselves, for the benifit of others.

Has anyone ever thought of discarding Pascal, Bossuet, Corneille, or Mollière in a treatise on rhetoric, on the pretext that certain grammarians are not in accord with them? Can not one do in the realms of music that which he would do in the realm of literature?

Without looking further for a perfect example of the school style, one could mention, as though it were directly concerned with it, the tendency which there is in certain sections to overemphasize the harmonic structure of the fugue. Because the study of harmony has been advanced to possibly an excessive degree, one tends to forget that in the fugue, as in the counterpoint of which the fugue is the highest application, the harmonic successions are the result and not the cause of the melodic progression of the parts. It is impossible, then, to teach the fugue according to the rules of harmony. One can not, for example, disregard in the fugue the second inversions of the major or minor seventh just because they are second inversions, but we must consider the point of view of counterpoint and say that one must not employ simultaneously the fourth (a dissonance) and the third which is its resolution. Therefore, in the fugue, chords do not exist in the sense in which

the word is usually used in a treatise on harmony, but are combinations of notes which result from the melodic progression of the parts.

Students must thoroughly understand that a fugue is constructed horizontally,[2] so to speak; the melodic independence of the voices is limited only by the necessity of producing, at least on the first beat of each measure, a natural concord. Consequently, simultaneous passing tones are employed frequently, and harmonic analysis, as one would apply it to a series of concords, has no real justification.

Nevertheless—although from the point of view of strict counterpoint this seems to me harmful rather than useful—I have designated each time they appear in the examples cited, the passages which the school considers licenses, without always giving any reason for it other than that given by the school; namely, that it is not done. These remarks are of value only to students who are studying for examinations; others need not be held strictly to them.

There are some principles in the study of the school fugue which I have been unable to support with examples borrowed from the masters;[3] then only I am assuming the responsibility

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2. The fugue style is not polyphonic (this has no meaning), but rather polymelodic. The art of counterpoint is that manner of writing which will produce a simultaneous sounding of, not miscellaneous sounds, but several melodic parts of similar or different character and rhythm.

3. Because the masters have never applied them.

for creating them myself; I have done it only where I have found it impossible to do otherwise, for when one has so many and so fine models to submit, I feel it best to employ them,[4] the me, me adsum qui feci does not seem to me an appropriate point of departure.

The contents of this treatise have been assembled over a long period of study; they are the result of a daily contact with students at the time when I would substitute for my teacher, Ernest Giraud, or when M. Massenet did me the honor of entrusting to me in class the direction of the studies in counterpoint and fugue. I always noted with much care the questions which were asked and the difficulties which they involved. It was thus that I became aware of the deficiencies of all the texts in use.

In coordinating this material I have proceeded as methodically as possible, trying to avoid all affirmation a priori, "dividing each of the difficulties into as many parts as necessary and required to dissolve them."

In analyzing and comparing various fugues of the masters,

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4. I thought it well to cite examples borrowed from the fugues of my best pupils. It seems to me that the school fugue being exclusively the work of the student, I ought to show the beginner, as whole models, some entire fugues written by their predecessors during the course of their studies, satisfied that thus they will realize better the height of dexterity that they can acquire through the school, and will force themselves to attain to it in their turn, and if possible do still better, by avoiding precisely the faults which they would otherwise insert in their models.

I have taken from them the styles and proceedings, while enjoying common usage, "assuming that there is an order among subjects which does not proceed naturally one from the other."

It was thus that, putting aside as exceptions those things that are found in one fugue but not found in others, I was able to convince myself that all the anamolies and difficulties which are present in the study of the answer are removed and disappear if one admits the principle that theoretically THE FIFTH DEGREE OF THE PRINCIPAL KEY OF THE SUBJECT SHOULD ALWAYS BE CONSIDERED NOT AS THE DOMINANT OF THIS KEY, BUT AS THE TONIC OF THE DOMINANT KEY. The tonal and harmonic consequences of this postulatum are such that the answers to the most diverse subjects can be analyzed in accordance with strict tradition.

The general view to which I have always given myself has permitted me to develop certain phases of this treatise to a great degree, and to bring back into the common rule many cases which up to now have been considered exceptions and forming separate categories, which confused the students.

A source of great embarrasment to them is the episode; I have been able to assure myself, through an already ancient practice, that by following the method I indicate these difficulties can be easily surmounted.[5]

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5. It goes without saying that the different processes which I analyze during the course of this treatise are not absolute; they are merely indications intended to guide students through the earyy stages of their study of fugue and to give them an elementary working method.

If some of the examples are a little long it is due to the aridity of the subject and the difficulty in explaining it clearly without repetition of the same terms; at any rate I have forced myself to be as brief as possible.

I wish to make it clear that the fugue is neither, as some think, the art of creating more or less musical combinations, or as others claim, the pretext for criticizing the favorite formulae of those who didn't even invent them and hold to them all the more because they form their only artistic adornment. I wish that it might be made clear to all that the fugue, even in its academic form, is a powerful means of expressing musically the ideas and feelings in a language as rich as it is varied; I wish students were convinced that, especially academically, one must look for the best examples of this language not in the pedants either past or present, but in the masters; I would that the study of the fugue be stripped of its harmonic subtleties by which the student was constantly trapped, and that he forget more and more that harmonic writing is purely conventional and that its use is necessarily limited by a number of combinations, restricted and always the same, while fugue and contrapuntal writing are alone consistant with harmonic and melodic invention and the progress of the art. I wish finally that the student would produce, in spite of the gross impiricism which exists in the teaching of the fugue, a semblence of method and logic.

To show that these things are necessary and possible is the purpose of this book. I ask that in judging my work the reader will consider it as a whole and not merely in its details. I have made every effort to make this work a useful contribution to musical art, and I hope to see here proof that I have succeeded. At any rate, one should give me credit that "I have not taken my principles from my prejudices, but rather from the nature of things."

André Gedalge

TRANSLATOR'S INTRODUCTION

This treatise is unquestionably the most exhaustive and authoritative work on the subject of fugue that has ever been published, and as far as can be determined, it is the only text which prescribes a definite form of fugue for the student to follow, called the school, or academic style of fugue.

By school fugue we mean that form of fugue which is prescribed by the Paris Conservatory, in which Gedalge was an instructor, and the rules for which are set forth in this volume. It is a very strict form, designed primarily for the serious student who desires an adequate foundation on which to base his later attempts in the free form.

While Gedalge has fully discussed the general principles of fugal technique, he has also given a wealth of specific applications, both through comparison and example, most of which have been borrowed from the masters.

I feel that in view of the value of this text, as expressed by numerous present day musicians, and also by the fact that it is used in many schools and conservatories, including Harvard and Boston University, its translation is a very worth while project.

André Gedalge, composer and author, was born in Paris on December 27th, 1856. Although diligent search has been made, I have been unable to discover anywhere any facts concerning either his ancestry or his early life except that he was educated in the Lycée in Paris. In 1884 he entered the Paris Conservatory as a pupil of Guiraud.

His wife, Amelie Alexandrine (née D'Obigny de Ferrières), was born in Paris on February 21st, 1865. She won first prize in harmony at the Paris Conservatory in 1884, and thereafter devoted herself to the teaching of music. She published "Les Gloires Musicales du Monde" in 1888.

In 1891 Gedalge wrote the music for and produced Carré's pantomime "Le Petit Savoyard" (Nouveautes). He took the Prix Crescent in 1895 with his "Helêne", which is a lyric drama in two acts. About this same time he wrote "Vaux de Vire", a choral work for solo, chorus, and orchestra, and the ballet "Phoebe", a comic opera.

This same year he was made professor of counterpoint and fugue at the Paris Conservatory. While teaching he continued his writing and composing. Among his works are two lyric dramas, "Lida," and "La Force de Cadin"; two sonatas for violin and piano; three symphonies; some chamber music, concertos, fugues, melodies, orchestral suites, a string quartet, and some piano pieces. He also wrote the "Histoire Populaire de la Musique" and "L'Enseignement du Chant".

He was also very active in the propogation of choral singing in France.

During his student days in the Conservatory Gedalge showed unusual talent; in fact his ability was such that his teachers, Guiraud and Massenet, entrusted much of the class direction of study to him. It was this experience, coupled with a native ability, of course, which made him the unusual teacher he was. It was as a teacher of counterpoint and fugue that Gedalge rendered his most valuable service to the musical profession, for a large number of recent and contemporary composers are products of his teaching. It was doubly important since this instruction was received during the critical and formative periods of their lives. From his classes have emerged some of the best musicians of the modern French School, and it was due to his instruction that they acquired that virtuosity of writing which is one of their characteristics. Among the best known of his pupils were Ravel, Schmitt, Enesco, Honegger, Koechlin, Ladmirault, Ducasse, and Milhaud.

Gedalge died on February 5th, 1926. It is both strange and tragic that so great a man is so slightly known.

A word on Gedalge's own preface may not be out of place. His descussion of "liberties" in the works of the masters may be, at first sight, surprising,and perhaps confusing. He is obviously bearing down on some authors who have attempted to berate the authority of the masters because of a few liberties

in their writing and form. What he says, in substance, is that while technically their fugues seldom even approximate the prescribed school form, the liberties the masters take do not detract from their authority and do not render their work less valuable as an object of study, for in spite of these liberties they have maintained the broad general principles on which the school fugue is bassed. The student, writing school fugues, is obviously forbidden these liberties.

The remainder of the preface, I think, is sufficiently clear.

Gedalge's use of certain terms, the English of which usually has a different connotation, may prove confusing to those unaccustomed to French usage, so I will attempt to explain the sense in which they are intended:

a) REALIZATION—Gedalge uses this term to indicate a complete working-out; the final solution of a problem.

b) DISPOSITION This is used merely to indicate the arrangement of the parts.

c) Gedalge refers to double, triple, and quadruple fugue as those having a subject and one, two, or three counter-subjects respectively. These terms are not so unsrestood today. All the authorities I have studied, those who have made any mention of double, triple, or quadruple fugue, have refered to them as fugues containing two, three, or four subjects re-spectively, irrespective of the number of countersubjects. The terms are so understood today.

I feel that a brief comparison and résumé of other well known texts on the fugue is called for, so I have made a thorough study of those by Higgs, Prout, Cherubini, Fux, Koechlin, and Dubois.

Higgs, after a preliminary chapter in which he defines the fugue and its various parts, and explains the construction of the regular four voiced fugue, has devoted a separate chapter to each of its most important divisions; i. e., subject, answer, countersubject, episode, stretto, method of answering, and pedal. This is followed by a chapter on the construction of the fugue as a whole.

The text is amply illustrated with examples taken from the works of the great fugue writers—Bach, Handel, Haydn, and Mozart. As an appendix Higgs has added a collection of fugues placed in open score and systematically analyzed. The purpose of this is to give the student an opportunity to practice score reading and to simplify his work in structural analysis.

The higher forms of fugal writing have been merely touched upon for the book is intended only as a primer, as stated in the preface. Higgs mentions double fugue in defining countersubject. He considers the countersubject a second subject when it appears at or near the beginning of the principal subject. This is not a generally accepted view.

He further states that the denomination of fugue with two or three subjects can at most be applied with any propriety

to those cases where the several subjects enter simultaneously, or nearly so. Cherubini, however, objects to this on the ground that all that accompanies the principal subject is but accessory to it, and of the nature of a countersubject.

Higgs gives two plans which may be followed when using two subjects in a double fugue:

1. They may be combined at the outset of the fugue, and be simultaneously developed.

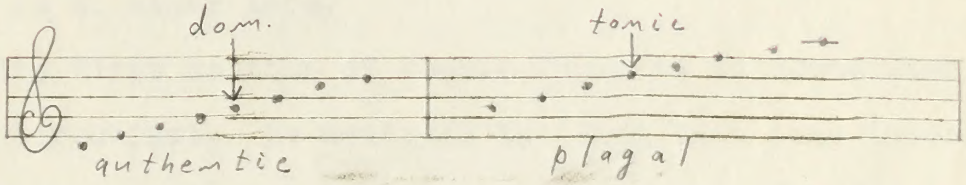
2. One subject may first be treated alone, as in simple fugue, and have the second subject introduced by itself in a separate exposition. During the later course of the development the two subjects may be combined.

In the preface to his book FUGUE, Ebenezer Prout compliments Higgs for having written the best treatise on the fugue in the English language, and makes special reference to his clear and concise exposition on fugal answer. Making other comparisons he further states that Fux is one of the standard authorities on the subject, and that his successor, Cherubini, merely adopted Fux's rules, taking little account of Bach's reformation of the fugue. Prout explains that his object was to found his teaching on the practice of the great composers who have brought our art to its present highly advanced state.

Prout has an excellent discussion of the origin of the

tonal answer which I feel is worthy of reproduction[1].

"Our modern scales are an outgrowth of the old Eclesiastical scales which were comprised of two modes, identical except that one was a fourth below the other. If the scale went from tonic to tonic, with the dominant in the middle, it was called the authentic mode. If the scale went from dominant to dominant, with the tonic in the middle, it was known as the plagal mode. The scale was divided into two unequal sections by either the tonic or the dominant. (The white note scale on d is authentic and the white note scale on a is plagal. The dominant divides the authentic scale and the tonic divides the plagal scale).



The lower half of the authentic scale includes a fifth, while the upper half has only a fourth. In the plagal scale the lower half includes a fourth, while the upper section includes a fifth. The old rule for fugal answer compelled a subject in either section of the authentic scale to be answered in the corresponding section of the plagal scale, and vice versa. Hense, if a subject went from tonic to dominant in the

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1.Prout, Ebenezer—FUGUE

London, Augener Ltd.; 1891. pp.32, 33

lower section of the authentic scale, the answer would proceed from dominant to tonic in the lower half of the plagal scale."

This, in brief, is the origin of the tonal answer.

Prout's volume is, to some extent, similar to that of Higgs. In his introductory chapter he defines simple, double, triple, and accompanied fugue. He also makes a distinction between fugue and canon. He then gives a general description of the fugue, defines its parts, and defines fugues in inversion, augmentation, and diminution. He has devoted an entire chapter to each of the main divisions of the fugue, and has called attention to the harmonies implied in the subject, and to the fact that some imply a modulation from major to minor and vice versa, as well as to other keys.

His first mention of double fugue is in connection with the countersubject. He mentions the fact that some theorists consider the countersubject a second subject and refer to such fugues as double fugues. He protests this belief on the grounds that the countersubject can not be considered a second subject unless it does not appear in the first exposition, but later has an independent exposition of its own, and is not at first used as an accompaniment to the subject with which it is not combined until its own separate exposition is completed. Prout has discussed double fugue more fully than any of the other authors examined.

He defines double fugue as a fugue in which there are two subjects. These subjects should be both melodically and

rhythmically contrasted in order that each may be easily recognized. A double fugue should be written for at least four voices; likewise, a fugue should have one more voice than it has subjects.

He has grouped double fugues into two classes:

1. Those in which the two subjects are announced simultaneously[2].

2. Those in which each subject has a separate and complete exposition before the two are heard in combination. The first enjoys more common use. The two subjects must, of course, be written in double counterpoint.

In the first class the second subject frequently starts a beat or a half beat after the first subject in order that they may be better distinguished. Prout further states that while the two subjects must not necessarily start together, they must finish together. One great difference between the simple fugue and the double fugue is that there are often fewer episodes in the double fugue. This results from the fact that the stretti in the double fugue are built on a single subject and usually take the place of the episodes.

The essential difference between the two classes, as

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2. This is an obvious contradiction to what he says on page XVI,.....and is not at first used as an accompaniment to the subject....

Prout points out, is that in the second the two subjects do not appear together until the latter part, or climax of the fugue, thus producing an effect of much grandure. Occasionally the first subject will have a regular exposition, while the second subject subject is only given a partial exposition. A fugue of this type contains three distinct sections:

1. Treatment of the first subject separately.
2. Treatment of the second subject separately.
3. Treatment of both subjects combined.

As both subjects have their expositions in the tonic and dominant keys, there is usually very little modulation.

Prout defines triple fugue as one which contains three subjects. The first requisite for such a fugue is that the three subjects be written in triple counterpoint. The subjects should sound simultaneously, finishing together, although not necessarily starting together. In a four voiced fugue, after three of the voices have announced the three subjects, the fourth voice should enter with the answer to the first subject, while two of the other voices sound the other two answers. The remaining voice may either sound a free part or remain silent. The three subjects are then sounded again, only in a different tonality and disposition, followed by the three answers. The exposition is complete as soon as all the subjects have been heard (either as subject or answer) in each of the voices. The same subject should not be heard twice in the same voice. These rules are amply illustrated.

Prout defines a quadruple fugue as a fugue on four subjects, all of which must be written in quadruple counterpoint. These are very rare. The four subjects are seldom announced together and it is not necessary that each subject be heard in every voice of the exposition. Neither is it essential that all the subjects end together. On the whole it is a much freer form.

At the end of each chapter Prout includes a brief summary and an assignment for the student. Although other writers have confined their examples to fugues, Prout includes fugal writing from string quartets, masses, operas, anthems, and cantatas by Schumann, Mendelssohn, Brahms, and others.

At the conclusion of the main body of the text Prout has devoted some space to a discussion of two variations of fugal writing known as fughetta and fugato, as well as the technique of building a fugue on a chorale theme, and of constructing an accompanied fugue.

In the opening pages of Cowden's translation of Cherubini's TREATISE ON COUNTERPOINT AND FUGUE, there is a memoir of Cherubini. This book was adopted for use in classes at the Paris Conservatory and the Royal academy of Music in London. This book was superseded by Gedalge's.

The first part of the book is given over to a study of counterpoint.

Hamilton's translation of this work differs from Cowden's in that he has divided it into books and chapters for greater

convenience of reference, and has completely omitted the use of the C clefs. He considers these an obstacle in the student's progress.

Cherubini first defines fugue in general and then proceeds to develop the various component parts, chapter by chapter. He concludes with some general remarks.

Cherubini has indicated the source of only a few of his examples. Most of the section on fugue has been devoted to a perpetual analysis of the tonal fugue in two parts, tonal fugue in three parts with one countersubject, strict fugue in three parts, tonal fugue in four parts with one countersubject, tonal fugue in four parts with two countersubjects, a chromatic fugue in four parts with three countersubjects, a highly developed tonal fugue in eight parts, and a strict fugue in eight parts.

The first part of the book PRACTICAL RULES FOR LEARNING COMPOSITION, translated from Fux's GRADUS AD PARNASSUM (written originally in Latin about 1725), is devoted to the various kinds of counterpoint. In his opening chapter Fux speaks of fugue in general, then dwells upon fugues in two, three, and four parts. This is followed by a discussion of double counterpoint in general, at the octave, tenth, and twelfth. He defines double counterpoint as an "artful composition in which the parts are inverted in such a manner that the uppermost becomes the lowermost and vice versa, so that without any other alteration a double melody arises". He cites two

general rules:

1. "In order better to distinguish the subjects one from another, a diversity ought to exist in the progression of the subjects; i. e., it should be arranged so that one part consists of long notes while the other appears in notes of shorter value. In this way the difference in the parts will be made more conspicuous and all manner of confusion avoided.

2. "The subjects must be arranged so that one follows the other at a short interval.

He cites an example of double fugue, stating that the countersubject need not always be sounded at the beginning of the principal subject, but for variety's sake it may enter much later, according to the nature of the principal subject.

Triple and quadruple fugue are not mentioned. He explains the principles of diminution, variation, and anticipation of notes, and concludes with some general rules concerning the answer. Fux is very brief in his treatment.

Koechlin's ÉTUDE SUR L'ECRITURE DE LA FUGUE D'ÉCOLE is a very exhaustive study. He is obviously sympathetic with the student who is just beginning his study of the fugue, for he makes it a point to enlarge upon the phases of melodic line, rhythm, harmonic relationships, modulations, etc. He has cited and analyzed in detail numerous examples from André Gedalge, of whom he was a pupil and for whom he has nothing but praise. Koechlin is Gedalge's successor in the realm of French Contrapuntalists.

Koechlin often refers to Gedalge, his treatise, and to his serving as tutor in Massenet's class. He attributes the thorough understanding of the true polyphonic style of the French musicians of the time to the tradition in which they were saturated as pupils of Gedalge.

In his first chapter Koechlin defines the principal parts of the fugue.

In the second chapter he discusses the various rules of melodic and harmonic movement, harmonization, suspensions, and modulations. Passing tones, embellishments, anticipations, and appogiaturas all receive due consideration. These are illustrated with examples from pupils' fugues, which are rendered particularly valuable as they are contrasted with examples taken from the WELL-TEMPERED CLAVICHORD. Here he also includes a discussion of double embellishments and chromatic harmony.

In a later chapter Koechlin gives tables showing the various possible disposition of voices under varying conditions. He also emphasizes the importance of learning to read the C clefs. This is followed by an analysis of a few examples which are a bit ambiguous from the point of view of melodic line and tonality, as well as expositions with two and three countersubjects.

There is no mention of double, triple, or quadruple fugue.

There is a lengthy discussion of episodes, pedal, and stretti. The sources of all his examples are cited. Koechlin,

in citing an example of stretto taken from Gedalge, says that Gedalge's imitations succeed each other in a manner comparable to that of Bach. He cites the liberties Bach has taken as compared with the rules which are applied to the school fugue. He continues with a very full and complete discussion of the answer, countersubject, and the various harmonic and melodic difficulties the student is likely to encounter. He concludes with some general remarks on the free fugue. The influence of Gedalge can be seen throughout the book.

Koechlin has cited numerous examples of entire fugues. For the most part they are taken from the French School of fugue writers (Dubois, Gounod, Franck, Massenet, Giraud, Saint-Saens, Gedalge, and Charpentier). Comparatively few are taken from Bach, and the majority of them are from Gedalge. Some of Koechlin's own fugues are of comparatively recent date, many of them being written between 1923 and 1930. He admits that Bach could say more in a fugue than any one else, but he questions whether or not Bach has said everything. He maintains that a musician can reveal much of his true personality in a fugue. Koechlin's fugues are of another epoch, and reveal a different thought, musically, from those of Bach. There is much in favor of his argument.

The TRAITE DE CONTREPOINT ET DE FUGUE, by Dubois, has never, as far as I can determine, been translated into English. This would be a worth while project for some ambitious and

properly qualified student.

The first part of the volume treats of counterpoint. The second part, which is devoted to fugue, begins with a general view of the fugue in which he has defined its various parts. He then gives the general plan of the four voiced fugue.

He says that the object of his treatise is to give the student examples of beauty from the masters—examples which appeal to both the ear and the eye of the sensitive musician. One noticeable feature of this book, which seems to me to be of special value, is the insertion of a definite pupil assignment at the end of each topical discussion.

His treatment of the coda, expositions in two, three, and four parts, episodes in two, three, and four parts, with modifications, is especially fine. This is succeeded by an equally adequate discussion of the stretto in two, three, and four parts, and the pedal, both interior and exterior. Here he has inserted numerous examples. Many of his examples are taken from Massenet, Thomas, who was a pupil of Guiraud, and other prize winners in fugue writing contests. Likewise, many of his examples are unidentified.

There is no mention of double, triple, or quadruple fugue.

His collection of fugue subjects is taken from those used at the Paris Conservatory, of which he was director, and from those given in the competition for the great Prix de Rome.

Dubois uses a wealth of examples. Two unusual examples, worthy of note, are one in seven voices , containing two countersubjects, and one in four voices and two countersubjects with which he took first prize in the competition of 1857, while he was a pupil of Ambroise Thomas.

As for this present volume, Gedalge's own treatise, it can be said without reservation that it is the most exhaustive study of the fugue that has ever been published. It was originally intended to be written in three parts, of which this treatise was the first part. When I say his work is exhaustive I mean his work as a whole as well as his treatment of the various divisions of the fugue. His discussion of the answer, for instance, by far exceeds the corresponding section in any of the other texts examined, with the possible exception of those by Prout and Koechlin. His rules for fugal answer are much easier of comprehension. His two rules are as follows:

1. Any note, natural or altered, appearing in the subject in the tonic scale, must be reproduced in the answer by the note, natural or altered, placed on the corresponding degree of the dominant scale, this dominant key note being considered the tonic of the answer.

2; Any note, natural or altered, appearing in the subject in the dominant scale (this dominant key, through modulation, becoming the tonic of the subject) must be reproduced in the answer by the note, natural or altered, placed on the corresponding degree of the tonic scale, this tonic key note

becoming the tonic of the answer, so that the subject regards the fifth as the tonic.

This view throws much light on the difficulties usually involved in the study of the answer.

His treatment of the stretto is also far superior to that of the other authors, and he supports his views with a wealth of examples taken from the masters, as well as many taken from the works of his own pupils.

In regard to the examples used for study, Gedalge maintains that it is natural, and customary, to revert to the work of the masters to obtain the best examples in any field of endeavour. Koechlin, for example, takes exception to this view and says that recent and contemporary writers are producing music which is just as worthy of study as that of the masters. He further states that the masters do not represent the pinnacle of achievement. Gedalge indicates the source of all of his examples, while many of the authors studied have not. We assume that where recognition is not given the examples are original with the author.

He makes it a point to state that he is fully cognizant with the difficulties students encounter in their studies, and that he has made a special effort in his book to throw light upon the more difficult problems. He claims to have become familiar with these problems in his own student days when he assisted Massenet in his class work. For instance, one of his

simple truths, as he points it out, is that a fugue is written horizontally rather than harmonically.

Gedalge has made no attempt to treat double, triple, or quadruple fugue. He has done nothing more than to attempt to define the terms, in which attempt he fails miserably. From information gathered from other texts, I have cleared this point in an earlier section of this introduction[3].

Gedalge has one chapter which he calls the NEW SUBJECT. According to him there may be one, two, or three of these new subjects. He does not suggest that he considers this double, triple, or quadruple fugue, although theoretically it is such. His rules for the treatment of these new subjects are not the same as those proposed by other authors on the subject of double, triple, and quadruple fugue, so there is ample oportunity to question his intentions.

Aside from these few points his treatment of the fugue is fundamentally the same as that of the other authors. Gedalge, of course, is the only one who has restricted his text to the treatment of the school fugue; this will naturally result in a few seeming contradictions and discrepancies which will no longer appear as such when one fully realizes that a different form of fugue is under consideration.

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3. p 12.

CHAPTER I

GENERAL DEFINITIONS

1. A FUGUE IS A MUSICAL COMPOSITION BUILT UPON A SINGLE THEME ACCORDING TO THE RULES OF REGULAR PERIODIC IMITATION.

2. The name fugue (*fuga*, flight) comes from the extremely imitative character of this type of composition, in which the theme alternates continually from voice to voice, each voice taking it up after the preceding voice has completed it.

3. A fugue, however, is not merely the imitation of a theme in all the parts of a chorus or orchestra; it must observe certain rules of modulation and writing, and must employ all the artifices of counterpoint, both simple and double, to accompany the principal theme and present it in varying aspects (imitations in parallel, contrary, and retrograde motion; augmentation, diminution, canon, *etc*.).

4. THE THEME OF THE FUGUE IS CALLED THE *subject*.

5. THE IMITATION OF THE SUBJECT IS CALLED THE *answer*.

6. One may write a fugue in the following media:

a) For voices alone – called a vocal fugue.

b) For any instruments, either alone or in combination (piano, organ, violin, quartet, or orchestra) called an

instrumental fugue.

c) For voices and instruments combined – called a vocal and instrumental fugue, or an accompanied fugue.

7. The character of the fugue may vary according to the subject or the medium of expression – voices or instruments – chosen by the composer; but whatever the character, the style of the fugue due to the exclusive use of imitation, must never vary.

8. The essential parts of the School Fugue are:

a) THE SUBJECT.

b) THE ANSWER.

c) ONE OR MORE COUNTERSUBJECTS.

d) THE EXPOSITION

e) THE COUNTEREXPOSITION.[1]

f) THE DEVELOPMENTS OR EPISODES, WHICH SERVE AS A TRANSITION TO THE DIFFERENT TONALITIES IN WHICH THE SUBJECT AND ANSWER APPEAR.

g) THE STRETTO.

h) THE PEDAL.

Each of these points will be studied successively.

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1. The use of the Counterexposition is optional; it appears only in certain cases which will be pointed out and studied later.

CHAPTER II

THE SUBJECT

9. Not every musical theme or melodic phrase is necessarily an appropriate fugue subject.[1]

10. A fugue subject is necessarily limited by the following very special strict conditions:

a) RHYTHM.

b) MELODY.

c) LENGTH.

d) MODE

e) TONALITY.

11. RHYTHM OF THE SUBJECT. The subject must not include a great number of different or dissimilar rhythms; two or three are sufficient. They should be of the same style, and in the school fugue – which is the only one under discussion here – one should be careful when writing subjects which include alternating binary and ternary rhythms.

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1. The subject of a fugue must form a clearly defined melodic phrase of complete musical sense and must not be interrupted, as are most melodic phrases, by one or more pauses on the dominant.

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1. The subject of a fugue must form a clearly defined melodic phrase of complete musical sense and must not be interrupted, as are most melodic phrases, by one or more pauses on the dominant.

12. MELODY OF THE SUBJECT. The melody of a vocal fugue subject must not exceed the interval of a minor seventh between its lowest and highest notes; it is even preferable to confine it to the sixth so that the answer may be written well within the compass of the voices. In the instrumental fugue we are limited only by the range of the instruments employed.

13. The melody of a subject ought to make possible many imitations in various combinations, and should lend itself to at least one canon which is linked to the subject and answer — a canon in two parts outlining a complete and invertible harmony, i.e., a subject furnishing a good bass part to the countersubject[2] and vice versa.

14. The melody of a subject should always lend itself to a natural harmonization in four parts, or when heard in the bass, should determine this harmony.

15. LENGTH OF THE SUBJECT. It is difficult to establish an average length for a subject; one will note from the following that a few notes and one or two rhythms are sufficient material for a fugue of major proportions, provided one is able to use and combine all the resources of counterpoint.

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2. [Translator's note.] Gedalge uses answer, but this is without doubt a typographical error on the part of the publishers. Countersubject is correct.]

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2. [Translator's note. Dedalus uses answer, but this is without doubt a typographical error on the part of the publishers. Countersubject is correct.]

16. Too long a fugue subject presents the following difficulties:

a) The entrances are too far apart and the imitative character of the fugue is impaired considerably, if it does not disappear entirely.

b) The same notes and the same figures are repeated – this produces monotony.

c) If it does not repeat, the subject includes too great a variety of melodic and rhythmic patterns, which interrupt the unity of the fugue.

17. With too short a subject the entrances and modulations are too frequent; it creates weakness and destroys the feeling of tonality.

18. MODALITY OF THE SUBJECT. A fugue subject should confine itself entirely to one of the two modes, MAJOR or MINOR. Any subject which presents a combination of the two modes should be rejected entirely.

19. TONALITY OF THE SUBJECT. A fugue subject should be tonal, i.e.,

a) It must be heard entirely within the tonality of a single key (that of the tonic of this key).

b) If it modulates, it should be confined to the more immediate harmonies (tonic and dominant of this key).

In other words, the subject can modulate only from tonic to dominant and vice versa. Consequently, any modulation other than that from tonic to dominant and vice versa, ought,

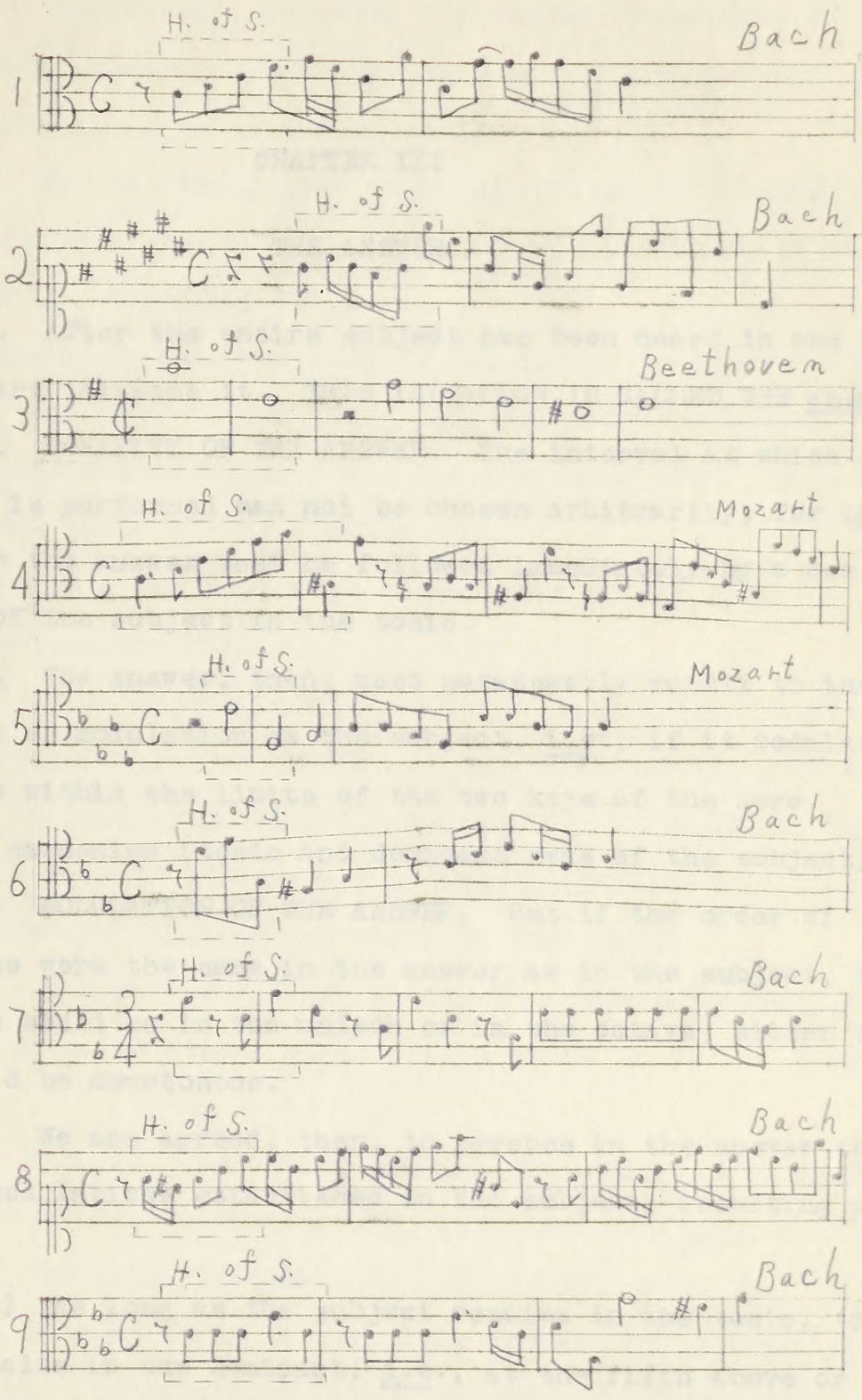
theoretically, to be considered as chromatic, and not as affecting the general tonality of the subject.

This principle is of great importance in the tonal relations of the subject to the answer. But it is of value only from the point of view of these relations, for aside from them, the subject could be considered as modulating to other degrees than the dominant if the accidentals employed suggest these modulations for a short period. However, the subject must remain, for the most part, in the principal key.

20. The subject may begin in the tonic and go to the dominant or vice versa; it may also begin and end in the dominant; in any case, it must remain for the most part in the principal key, the principal chords of which should appear.

21. THE HEAD OF THE SUBJECT. THE RHYTHMIC OR MELODIC FIGURE WHICH APPEARS AT THE BEGINNING OF A SUBJECT IS CALLED THE head of the subject. It must be of sharply defined character from the point of view of rhythm, melody, and expression, and may be heard successively two or more times without interruption. This repetition gives a particularly energetic and expressive character to certain subjects. (See below, examples 7, 8, 9). But it is absolutely necessary to avoid any repetition of the rhythmic or melodic pattern of the head of the subject either in the middle or at the end of the subject.

Examples:


1
H. of S.
Bach
2
H. of S.
Bach
3
H. of S.
Beethoven
4
H. of S.
Mozart
5
H. of S.
Mozart
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H. of S.
Bach
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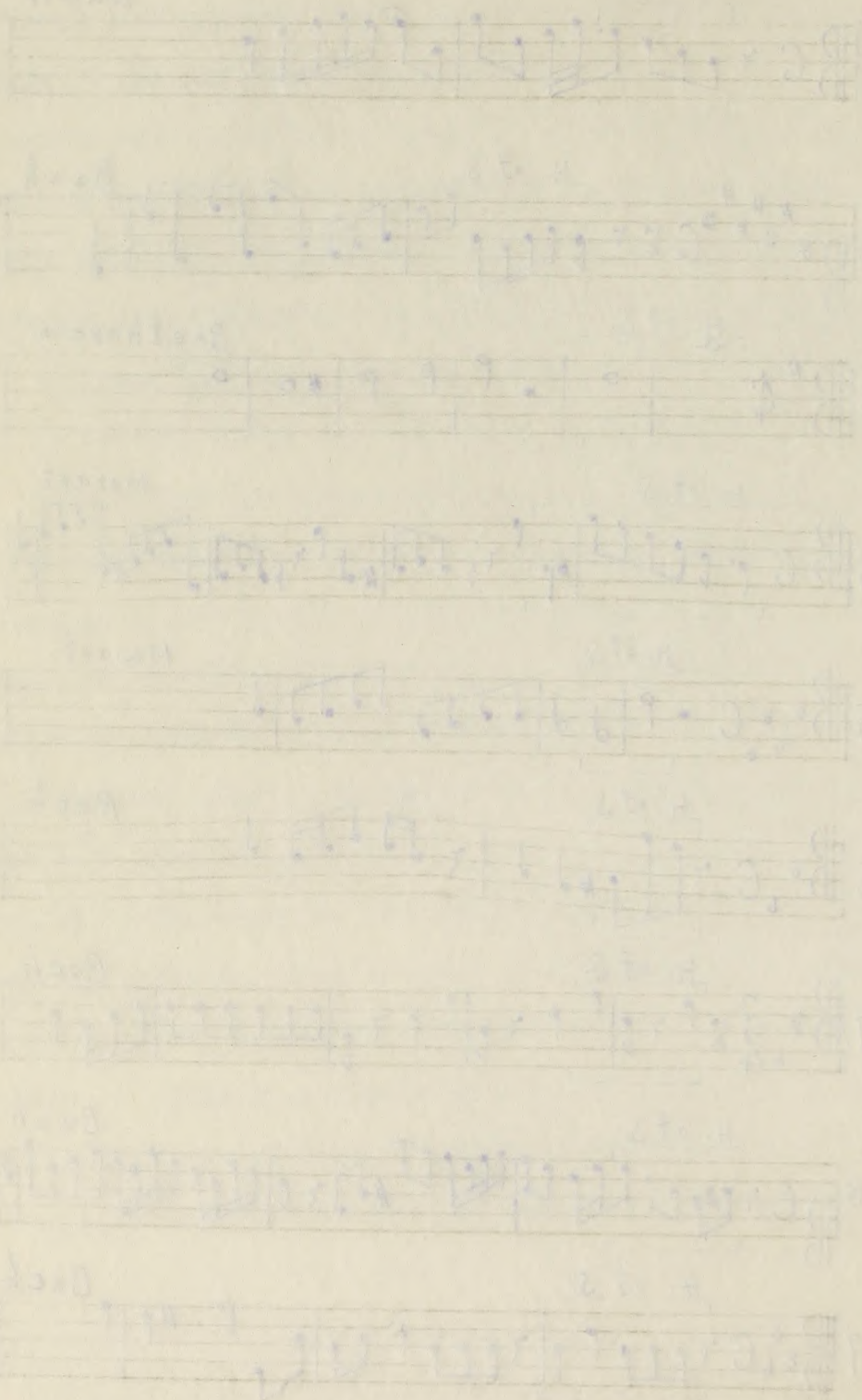
H. of S.
Bach



CHAPTER III

THE ANSWER

22. After the entire subject has been heard in one part, another part imitates it. THIS IMITATION IS CALLED THE answer.

23. TONALITY OF THE ANSWER. The interval at which this imitation is performed can not be chosen arbitrarily, for by definition the answer must be followed immediately by a new entrance of the subject in the tonic.

24. The answer, then, must necessarily submit to the same rules of modulation as the subject, i.e., if it modulates, it does so within the limits of the two keys of the more prominent harmonies (tonic and dominant keys of the subject).

25. MODULATION OF THE ANSWER. But if the order of modulations were the same in the answer as in the subject, the imitations would be in the unison or in the octave, either of which would be monotonous.

26. We are agreed, then, to reverse in the answer the order of modulations established in the subject, resulting as follows:

a) As long as the subject remains in the tonic, the answer remains in the dominant, i.e., at the fifth above or at

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26. We are agreed, then, to reverse in the answer the order of modulations established in the subject, resulting as follows:

a) As long as the subject remains in the tonic, the answer remains in the dominant, i.e., at the fifth above or at

the fourth below.

b) Conversely, whenever the subject modulates to the dominant, the answer is found in the tonic of the subject, i.e., at the fourth above or at the fifth below.

27. We see, then, that WHEN THE SUBJECT WHICH DOES NOT MODULATE BEGINS ON THE TONIC, THE TONIC OF THE ANSWER IS THE DOMINANT OF THE PRINCIPAL KEY.

Conversely, WHEN THE SUBJECT MODULATES, IT HAS FOR ITS FIRST NOTE THE FIFTH OF THE TONIC KEY, AND WHEN THE ANSWER MODULATES CORRESPONDINGLY, IT HAS FOR ITS FIRST NOTE THE FIRST DEGREE OF THE TONIC OF THE SUBJECT.

Hence, the two following rules apply to all fugue subjects without exception:

28. RULES OF THE ANSWER. RULE I. ANY NOTE, NATURAL OR ALTERED, APPEARING IN THE SUBJECT IN THE TONIC SCALE, MUST BE REPRODUCED IN THE ANSWER BY THE NOTE, NATURAL OR ALTERED, PLACED ON THE CORRESPONDING DEGREE OF THE DOMINANT SCALE, THIS DOMINANT KEY NOTE BEING REGARDED AS THE TONIC OF THE ANSWER.

In this case the answer imitates the subject note for note, alteration for alteration, at the fifth above or at the fourth below.

29. RULE II. ANY NOTE, NATURAL OR ALTERED, APPEARING IN THE SUBJECT IN THE DOMINANT SCALE (THIS DOMINANT KEY, THROUGH MODULATION, BECOMING THE TONIC OF THE SUBJECT) MUST BE REPRODUCED IN THE ANSWER BY THE NOTE, NATURAL OR ALTERED, PLACED ON THE CORRESPONDING DEGREE OF THE TONIC SCALE (THIS

TONIC KEY NOTE BECOMING THE TONIC OF THE ANSWER, SO THAT THE SUBJECT REGARDS THE FIFTH DEGREE AS ITS TONIC).

In this case the answer imitates the subject note for note, alteration for alteration, at the fourth above or at the fifth below.

30. FUNDAMENTAL HARMONIES OF THE ANSWER. These two rules have as thier immediate consequence the following principle:

THE FUNDAMENTAL HARMONIES DETERMINED IN THE DOMINANT BY A GIVEN FRAGMENT OF THE MELODY OF THE ANSWER, OUGHT TO BE SYNONYMOUS WITH THE FUNDAMENTAL HARMONIES WHICH THE CORRESPONDING FRAGMENT OF THE MELODY OF THE SUBJECT HAS DETERMINED IN THE TONIC, AND vice versa.[1]

31. These rules, it is easy to understand, aim to restrict the fugue to the general tonality of the first degree of the subject.

If the answer always confined the imitation of the subject to the fifth above, then, when the subject modulated to the dominant, the answer would modulate to the dominant of the dominant, i.e., to the supertonic. This, however, is not permissible in view of the distance of the tonic and supertonic keys from each other.

32. THE REAL FUGUE. WHEN THE SUBJECT DOES NOT MODULATE, THE FUGUE IS SAID TO BE A REAL FUGUE, AND THE ANSWER

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[1] See secs. 39, 70, et seq.

IS CALLED A real answer.

THE TONAL FUGUE. WHEN THE SUBJECT MODULATES TO THE DOMINANT, THE FUGUE IS SAID TO BE A tonal fugue, AND THE ANSWER IS CALLED A tonal answer.

33. MODULATION THROUGH CHARACTERISTIC ALTERATIONS. Generally it is possible to modulate from any key whatever to its dominant. This is done:

a) In major, by the ascending alteration(♯) (or ♮ cancelling a ♭) placed before the subdominant of the tonic, or before the seventh degree of the dominant.

b) In minor:

1. By the ascending alteration (♯) (or ♮ cancelling a ♭) placed before the subdominant and submediant of the tonic, which become respectively the seventh and supertonic of the dominant.

2. By the descending alteration (♭) (or ♮ cancelling a (♯) placed before the seventh of the tonic, which becomes the mediant of the dominant.

We can accept in principle, then, that any subject which, following its mode, presents or suggests one or the other of these alterations in its harmony, modulates to the dominant.

We must be careful that the aforesaid alterations are simply chromatics and do not affect the tonality of the subject.

A detailed analysis of the subject, harmonically, is necessary to avoid errors and a resulting faulty answer.

34. SPECIAL MODULATIONS OF THE FUGUE. The preceding rule, common to any sort of musical phrase, whether or not it is a suitable fugue subject, is not the only rule which applies to the modulation of the subject. There are other conventions peculiar to the fugue, all of which aim to keep the answer in a closer relation of tonality to the subject, and which concern exclusively the beginning and the ending of the subject.

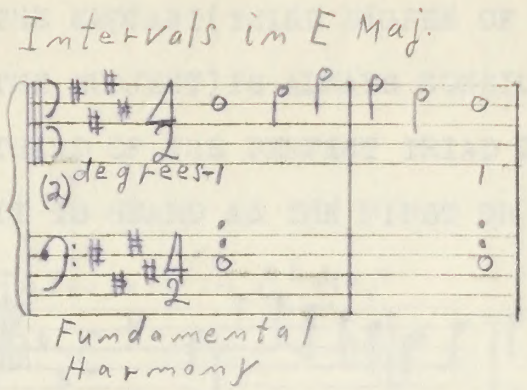
These conditions are summarized in the four following rules, which make it possible to assign exactly to each note of these parts of the subject the degree which it occupies, whether in the tonic or in the dominant. These rules are the corollary of the aformentioned principle: THE FUNDAMENTAL HARMONIES DETERMINED IN THE DOMINANT BY A GIVEN FRAGMENT OF MELODY FROM THE ANSWER, SHOULD BE SYNONYMOUS WITH THE FUNDAMENTAL HARMONIES WHICH THE CORRESPONDING FRAGMENT OF MELODY OF THE SUBJECT HAS DETERMINED IN THE TONIC, AND vice versa.

35. HARMONIC FUNCTION OF THE FIRST DEGREE.

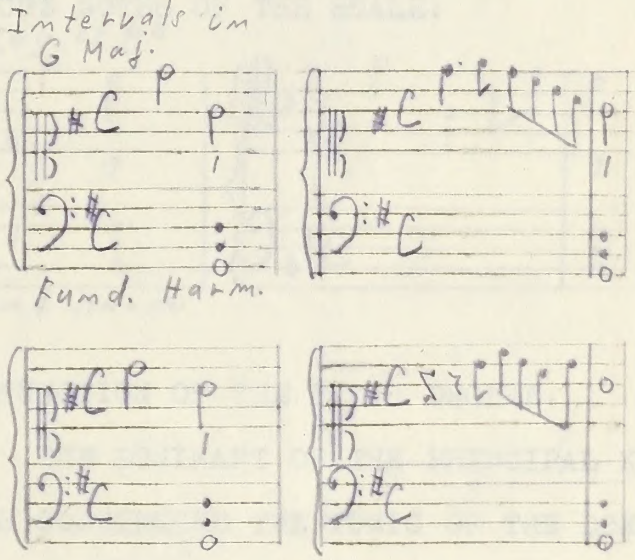
RULE I. THE FIRST DEGREE OF THE PRINCIPAL KEY OF THE SUBJECT IS ALWAYS CONSIDERED THE ROOT OF THE PERFECT TRIAD ON THE TONIC:

a) WHEN IT IS HEARD AS THE FIRST OR THE LAST NOTE OF THE SUBJECT:

EXAMPLE:



b) WHEN, HAVING STARTED ON THE DOMINANT OR THE MEDIANT(OR, IN SOME EXCEPTIONAL CASES ALMOST FOREIGN TO THE SCHOOL FUGUE, ON ANY OTHER DEGREE), THE HEAD OF THE SUBJECT PROCEEDS TO THE TONIC EITHER DIRECTLY OR BY SOUNDING VARIOUS NOTES OF THE SCALE:



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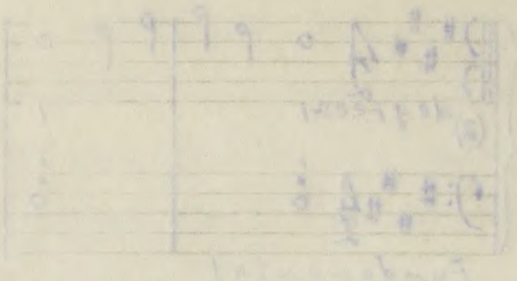
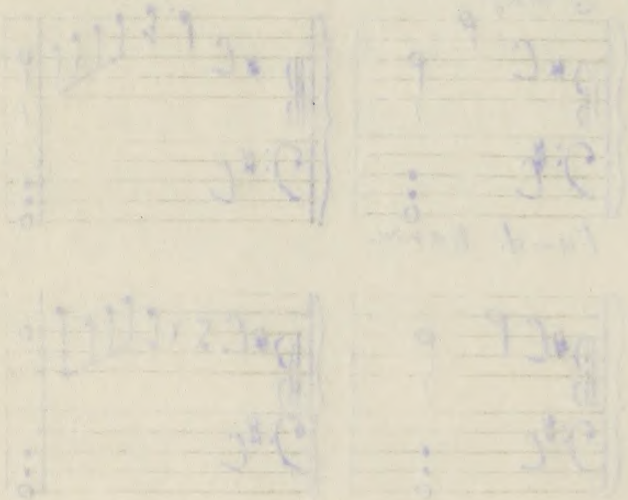
2. The Arabic numerals placed under the tonic indicate that the intervals are calculated with regard to the tonic of the key signature.

EXAMPLE:



B) WHEN, HAVING STARTED ON THE ORDINARY OR THE
LEGIANT(OR, IN SOME EXCEPTIONAL CASES ALMOST FOREIGN TO THE
SCHOOL FUGUE, OR ANY OTHER DESIRE), THE HEAD OF THE SUBJECT
PROCEEDS TO THE TONIC SIGNIFIE DIRECTLY OR BY SOUNDING VARIOUS
NOTES OF THE SCALE:



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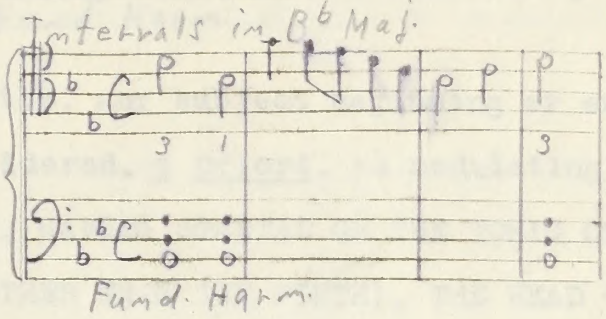
2. The atonic numerals placed under the tonic indicate that the intervals are calculated with regard to the tonic of the key signature.

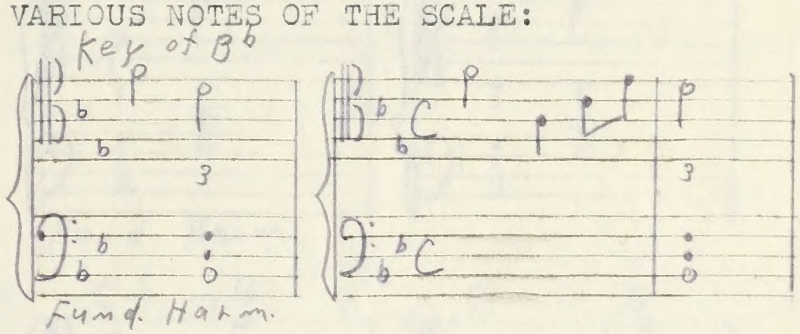
36. HARMONIC FUNCTION OF THE THIRD DEGREE.

RULE II. THE MEDIANT(THIRD DEGREE OF THE SCALE OF THE PRINCIPAL KEY OF THE SUBJECT)IS ALWAYS CONSIDERED, HARMONICALLY AND TONALLY, THE THIRD OF THE PERFECT TRIAD ON THE TONIC:

a) WHEN IT IS HEARD AS THE FIRST OR THE LAST NOTE OF THE SUBJECT:



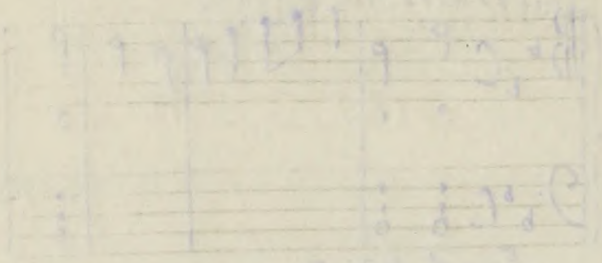
b) WHEN, HAVING STARTED ON THE DOMINANT OR ANY OTHER DEGREE, THE SUBJECT PROCEEDS TO THE MEDIANT EITHER DIRECTLY OR BY SOUNDING VARIOUS NOTES OF THE SCALE:

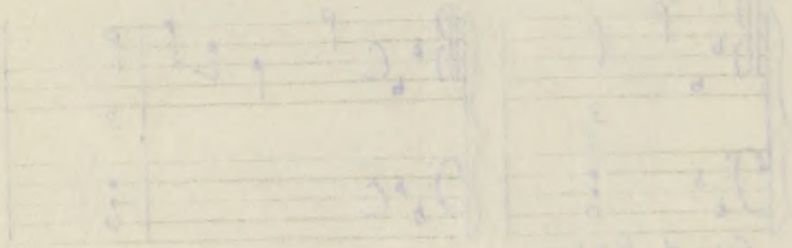


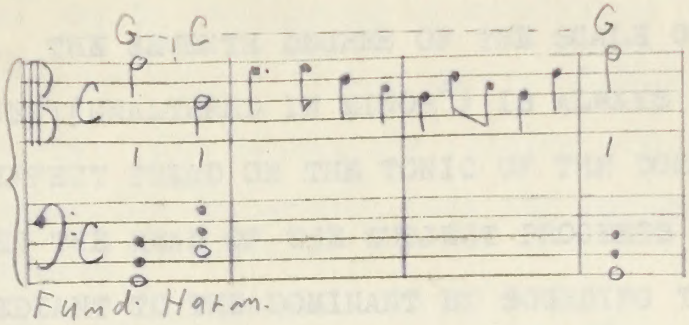
37. HARMONIC FUNCTION OF THE FIFTH DEGREE.

RULE III. THE DOMINANT OF THE PRINCIPAL KEY OF THE SUBJECT IS ALWAYS CONSIDERED THE TONIC OF THE DOMINANT KEY(THE ROOT OF THE PERFECT TRIAD ON THE DOMINANT:

a) WHEN IT IS HEARD AS THE FIRST OR THE LAST NOTE OF THE SUBJECT:

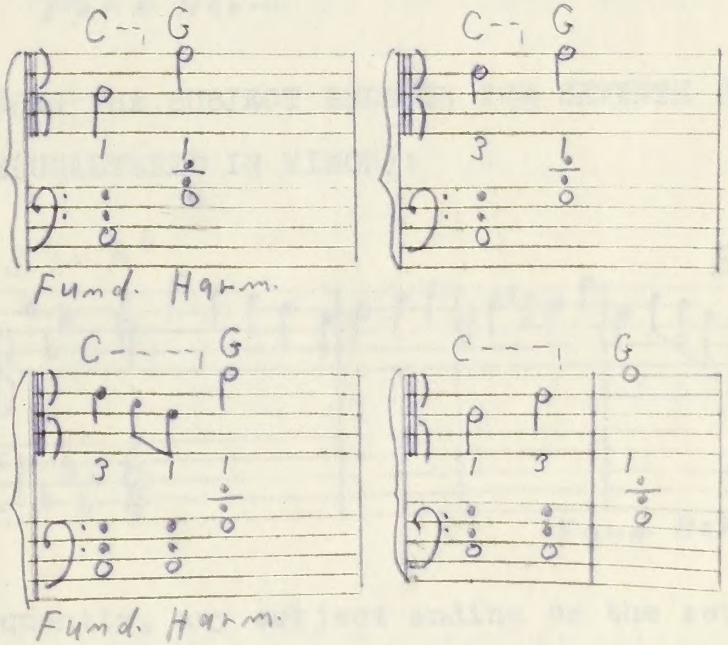




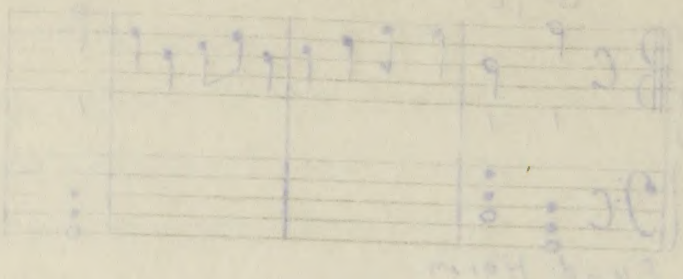


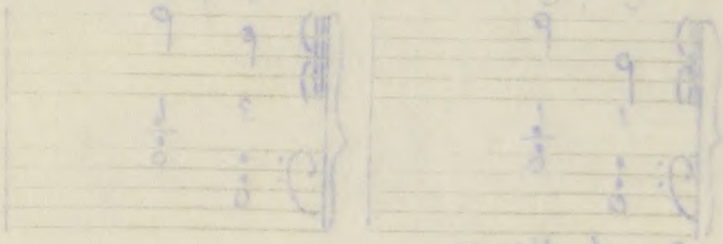
Consequently, any subject beginning or ending on the dominant is considered, a priori, as modulating to the dominant.

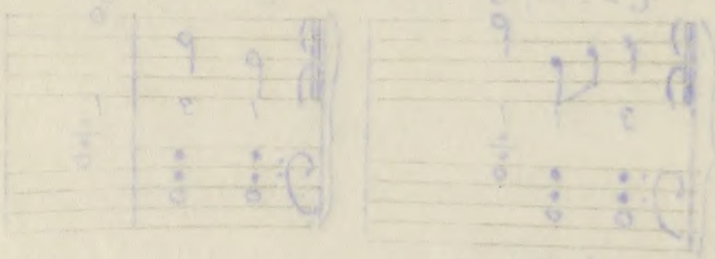
b) WHEN, HAVING STARTED ON THE TONIC OR THE MEDIANT (OR ANY DEGREE OTHER THAN THE FIFTH), THE HEAD OF THE SUBJECT PROCEEDS TO THE DOMINANT EITHER DIRECTLY OR BY SOUNDING VARIOUS NOTES OF THE SCALE:



Consequently, any subject which proceeds, at the beginning, from the tonic or the mediant to the dominant, is considered as modulating to the dominant.



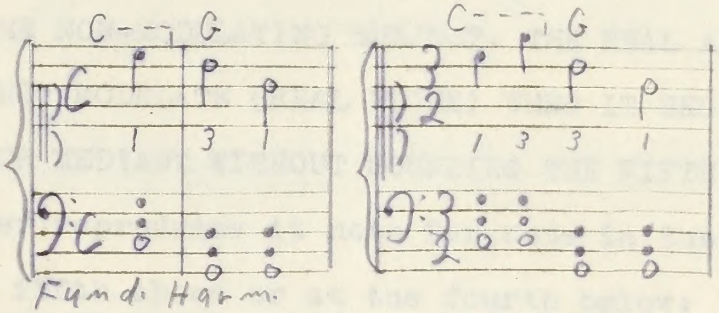




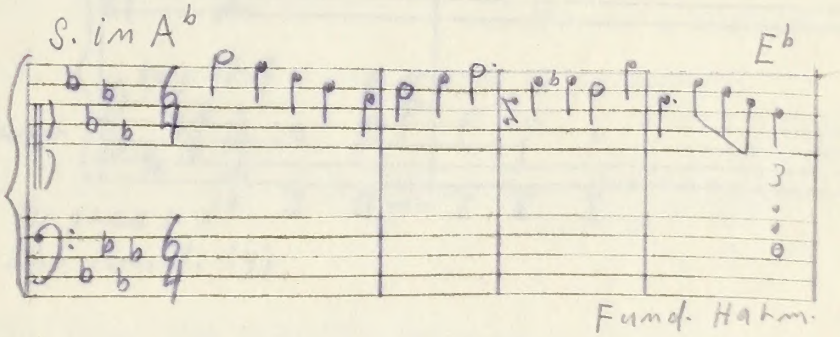
38. HARMONIC FUNCTION OF THE SEVENTH DEGREE.

RULE IV. THE SEVENTH DEGREE OF THE SCALE OF THE PRINCIPAL KEY OF THE SUBJECT(UNALTERED IN MINOR[1]) IS ALWAYS CONSIDERED THE THIRD OF THE PERFECT TRIAD ON THE TONIC OF THE DOMINANT KEY;

a) WHEN THE HEAD OF THE SUBJECT PROCEEDS FROM THE TONIC OR THE MEDIANT TO THE DOMINANT BY SOUNDING THE SEVENTH (ALTERED IN MINOR):



b) WHEN THE SUBJECT ENDS ON THE SEVENTH DEGREE OF THE PRINCIPAL KEY(UNALTERED IN MINOR):



Consequently, any subject ending on the seventh degree

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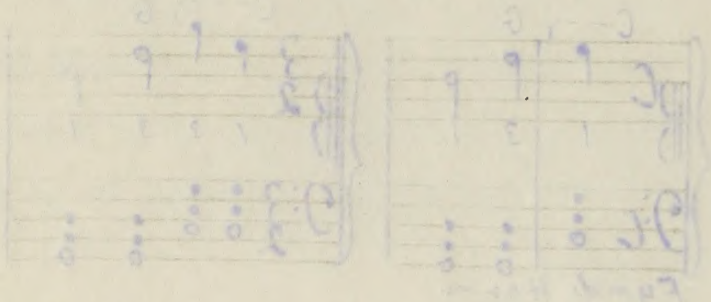
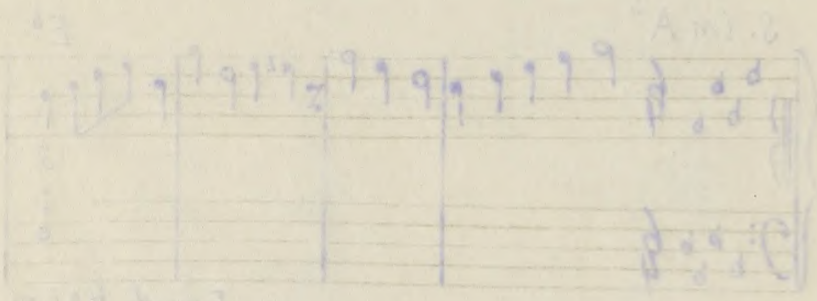
3. We know that in the minor key today, the seventh is considered a chromatically altered interval.

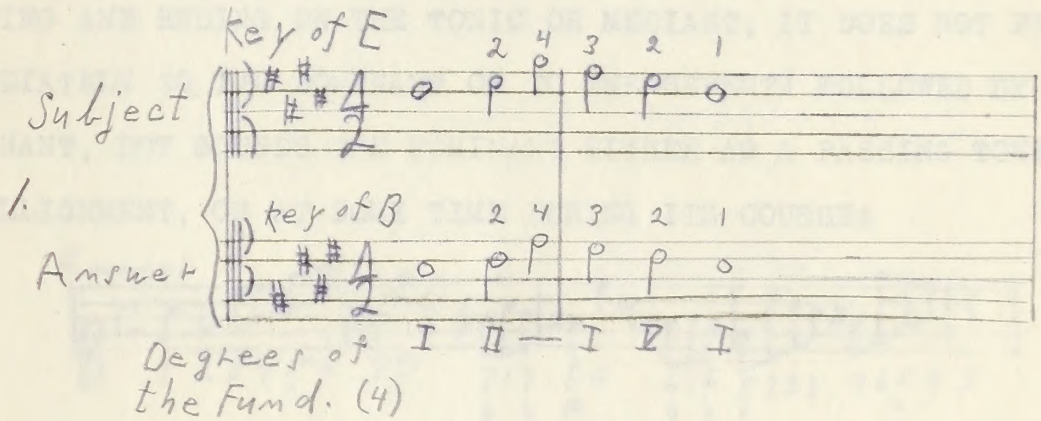




of the principal key is considered as modulating to the dominant and ends on the third degree of the perfect triad on the tonic of the dominant key. (In minor, the altered seventh always preserves its character of leading tone and can not be used to terminate a subject).

The results of these rules, as they affect the answer, will be developed in the following paragraphs.

39. THE NON-MODULATING SUBJECT. THE REAL ANSWER. A SUBJECT DOES NOT MODULATE (REAL FUGUE) WHEN IT BEGINS AND ENDS ON THE TONIC OR MEDIANT WITHOUT SOUNDING THE FIFTH. In this case the answer reproduces it note for note in the dominant, i. e., at the fifth above or at the fourth below:



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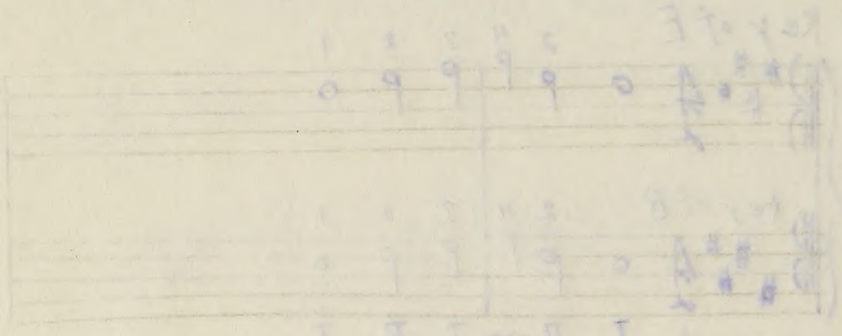
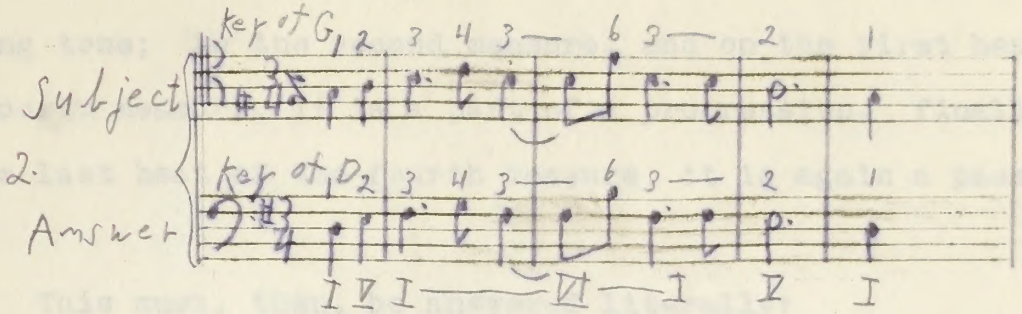
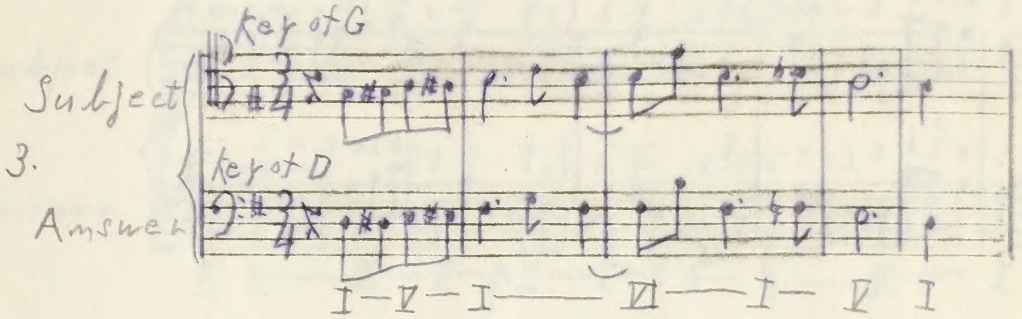
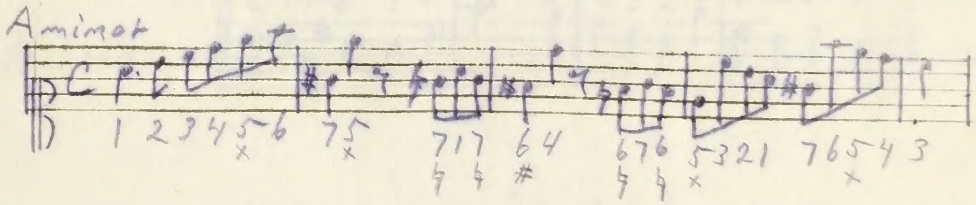
4. The Roman numerals placed under the notes indicate the degrees which contain the fundamental harmonies determined by the melody of the subject and of the answer.



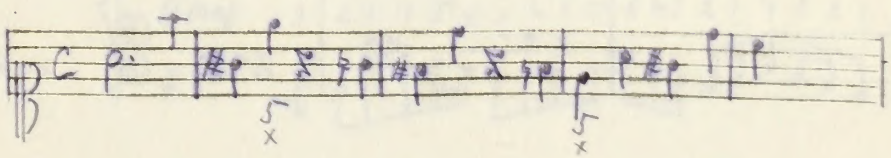


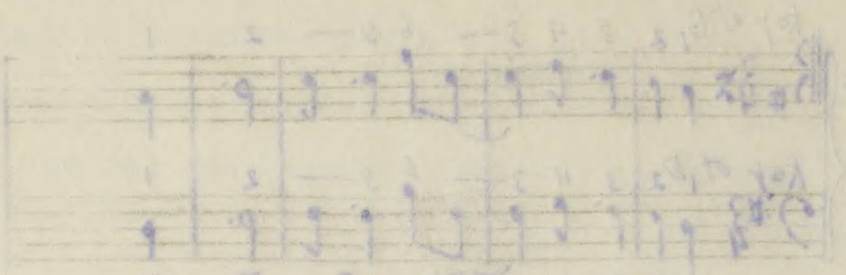


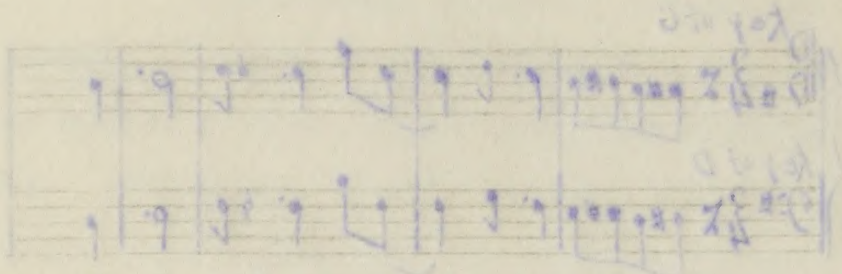
40. A SUBJECT DOES NOT MODULATE(REAL FUGUE)WHEN, BEGINNING AND ENDING ON THE TONIC OR MEDIANT, IT DOES NOT PROCEED IMMEDIATELY TO THE DOMINANT OR TO THE SEVENTH FOLLOWED BY THE DOMINANT, BUT SOUNDS THE DOMINANT EITHER AS A PASSING TONE, AN EMBELLISHMENT, OR AT SOME TIME DURING ITS COURSE:



By omitting the melodic passing tones of this subject, the musical sense is as follows:

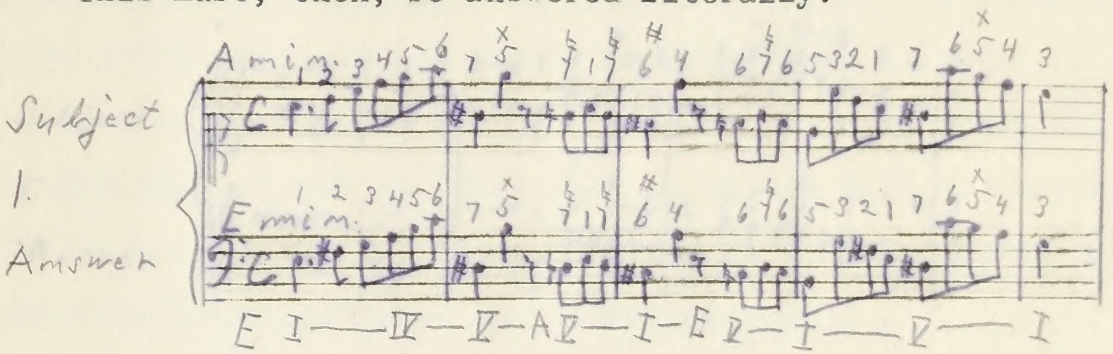




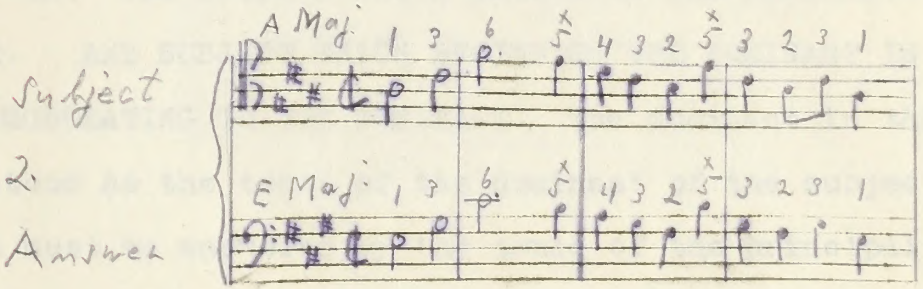


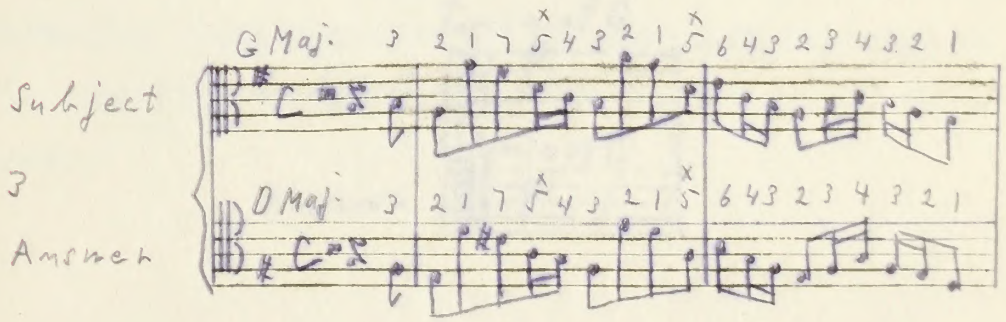
In the first measure the dominant is heard only as a passing tone; in the second measure, and on the first beat of the fourth measure, it is a part of a progression; finally, on the last beat of the fourth measure, it is again a passing tone.

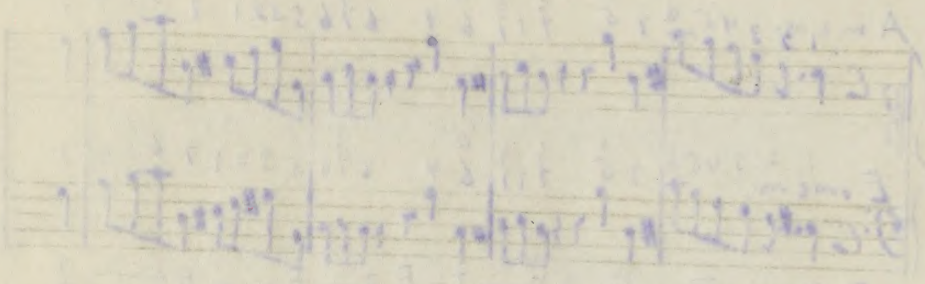
This must, then, be answered literally:

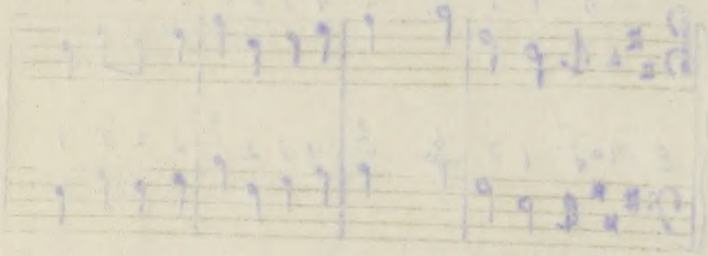


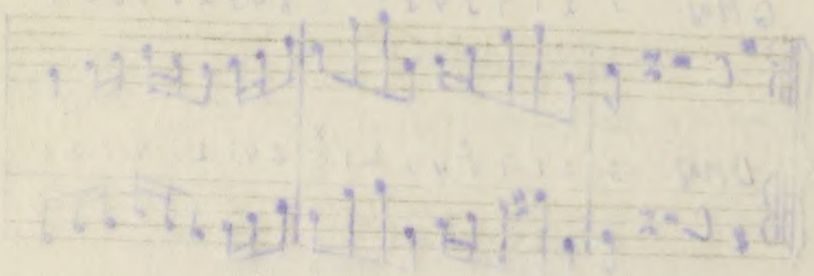
41. The same holds true in the following subjects:

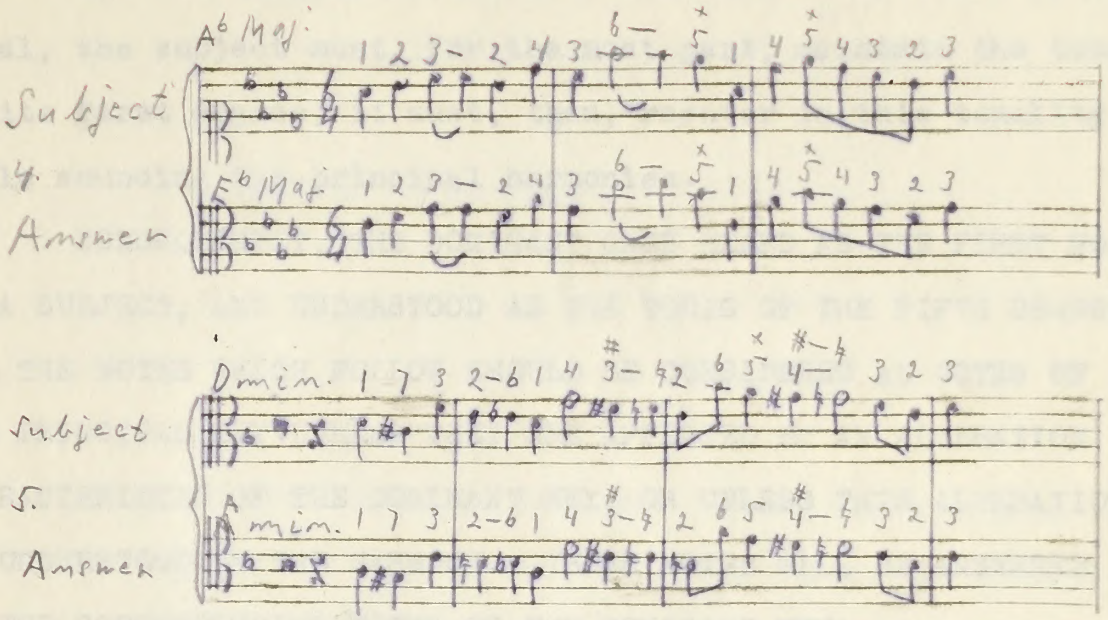




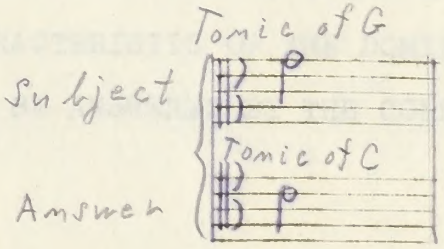


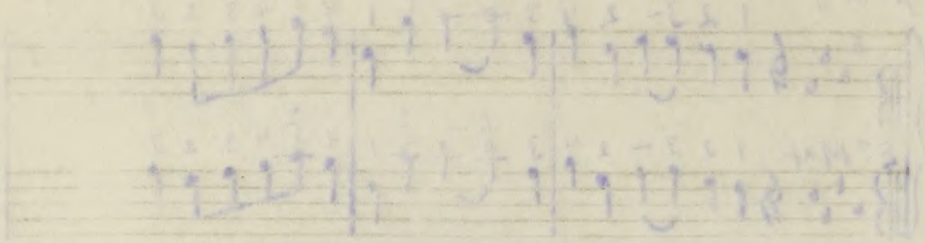


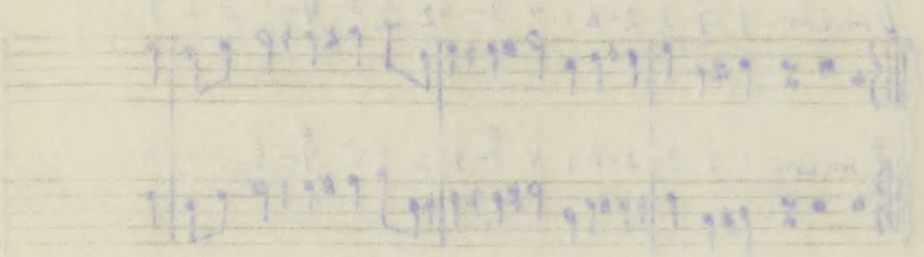


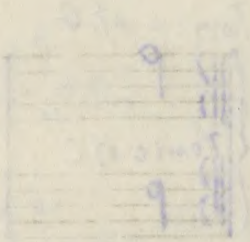


42. THE SUBJECT WHICH BEGINS ON THE DOMINANT—THE TONAL ANSWER. ANY SUBJECT WHICH BEGINS ON THE DOMINANT IS CONSIDERED AS MODULATING TO THE DOMINANT. The dominant in this case is understood as the tonic of the dominant of the subject(Sec. 37), and it must be answered by the tonic of the principal key:



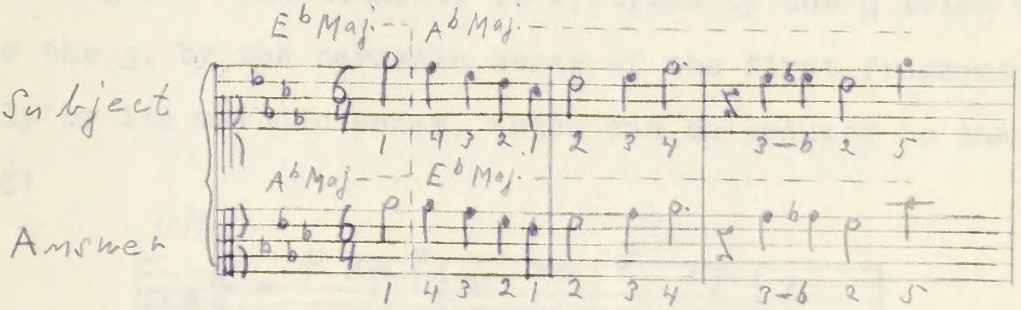




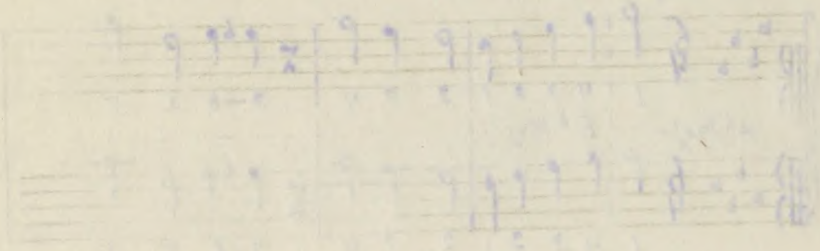


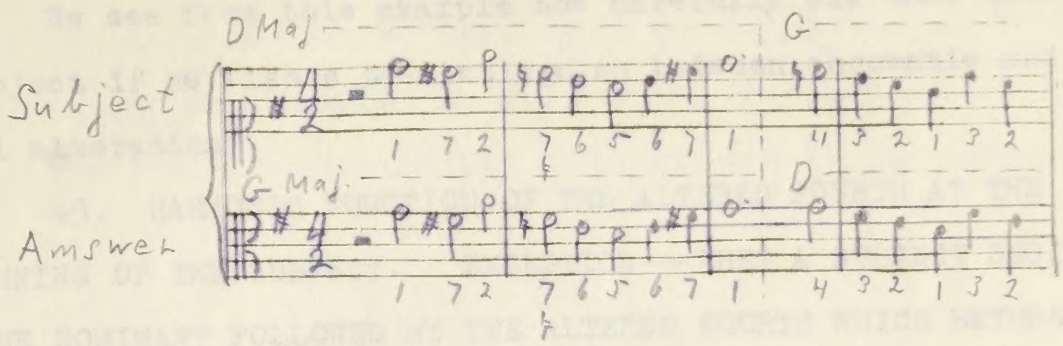
43. THE RETURN TO THE PRINCIPAL KEY. In order to be tonal, the subject must, for the most part, maintain the tonality of its first degree; it must, then, reënter in this tonality while sounding its principal harmonies.

CONSEQUENTLY, THE DOMINANT ONCE HEARD AS THE FIRST NOTE OF A SUBJECT, AND UNDERSTOOD AS THE TONIC OF THE FIFTH DEGREE, ALL THE NOTES WHICH FOLLOW SHOULD BE CONSIDERED AS NOTES OF THE PRINCIPAL KEY UNLESS THEY ARE AFFECTED BY AN ALTERATION CHARACTERISTIC OF THE DOMINANT KEY, OR UNLESS THIS ALTERATION IS UNDERSTOOD IN THE HARMONY. THESE NOTES WILL BE ANSWERED BY THE CORRESPONDING NOTES OF THE DOMINANT KEY:

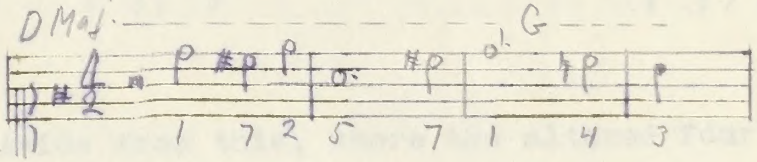


44. IF, ON THE CONTRARY, THESE NOTES ARE AFFECTED BY AN ALTERATION CHARACTERISTIC OF THE DOMINANT (WRITTEN OR UNDERSTOOD), THEY WILL BE ANSWERED BY THE CORRESPONDING NOTES OF THE TONIC.

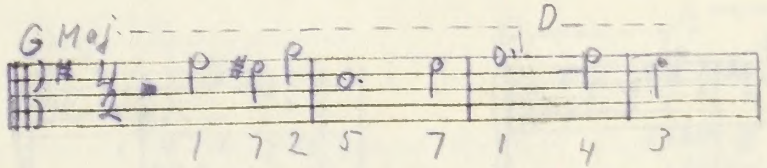


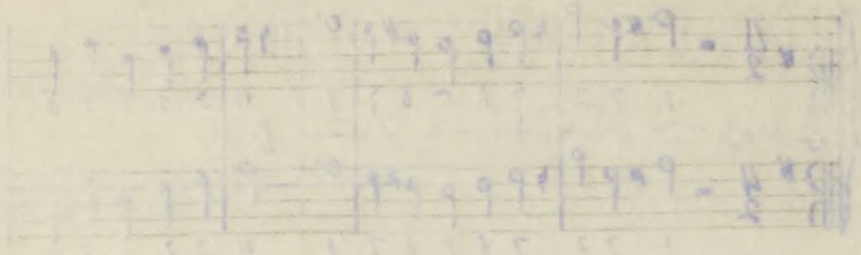


It is evident that the ♮ placed before the c (first note in the second measure of the subject) is a chromatic accidental and does not affect the tonality of D major, in which key the subject begins. The tonality is affirmed by the ♯ twice placed before the c, by the harmonic sense of the first fragment, and finally by its melodic sense, which can be reduced to the following:



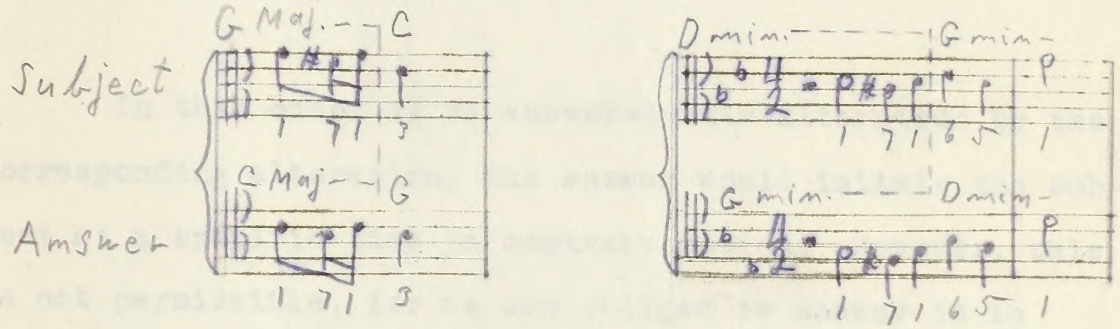
which form demands the following answer:



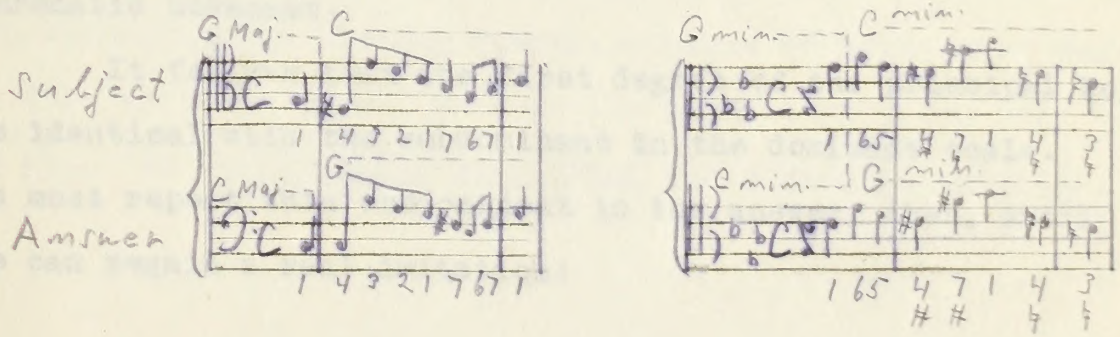


We see from this example how carefully one must analyze a subject if he wishes to distinguish between chromatic and tonal alterations.

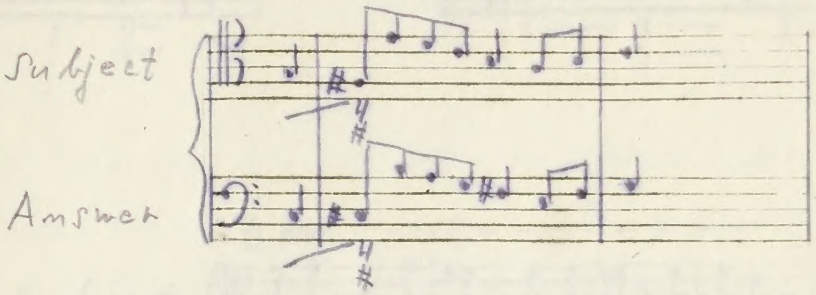
45. HARMONIC FUNCTION OF THE ALTERED FOURTH AT THE BEGINNING OF THE SUBJECT. EXCEPTION — WHEN A SUBJECT BEGINS ON THE DOMINANT FOLLOWED BY THE ALTERED FOURTH WHICH RETURNS IMMEDIATELY TO THE DOMINANT, THIS ALTERED FOURTH ALWAYS PRESERVES ITS ROLE OF LEADING TONE OF THE DOMINANT. THIS IS ALWAYS ANSWERED BY THE LEADING TONE, PRECEDED AND IMMEDIATELY FOLLOWED BY THE TONIC KEY NOTE:



46. Aside from this, where the altered fourth forms some sort of embellishment of the dominant, this note always retains its character of altered fourth of the principal key:



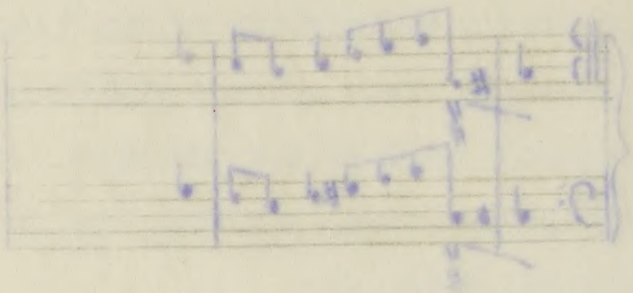
N. B. According to this rule, the fourth degree of the dominant key should have, in the answer, the same alteration which the fourth degree of the tonic key has in the subject:



In this case, if we answered this alteration by the corresponding alteration, the answer would imitate the subject at a specific time in contrary motion. However, this is not permissible, for we are obliged to answer it in oblique motion.

47. ANSWER TO A CHROMATIC SUBJECT. This anomaly occurs every time the subject, beginning on the dominant, proceeds immediately to the mediant, or the tonic in descending chromatic movement.

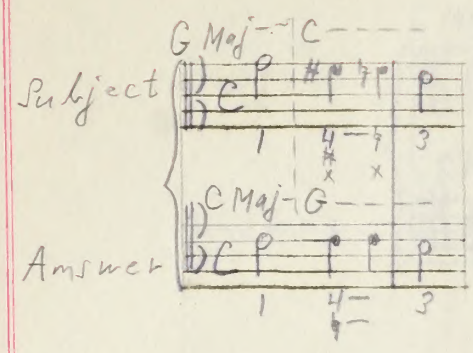
It follows that the first degree of the principal key is identical with the subdominant in the dominant scale. We must repeat this subdominant in the answer, then, until we can regain a real imitation:

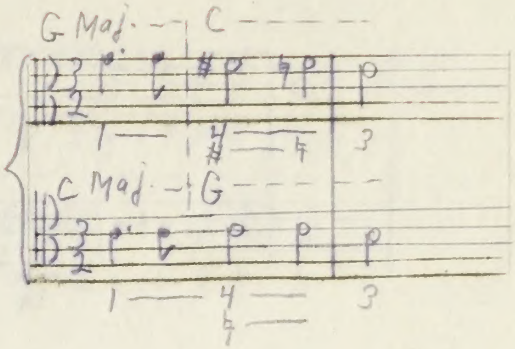


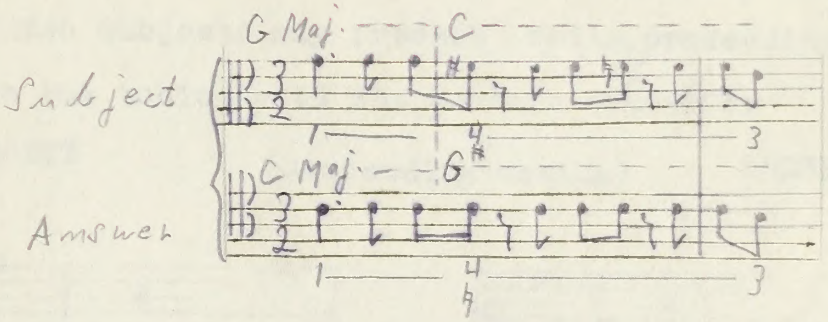
In this case, if we answered this alteration by the corresponding alteration, the answer would imitate the subject at a specific time in contrary motion. However, this is not permissible, for we are obliged to answer it in oblique motion.

47. ANSWER TO A CHROMATIC SUBJECT. This usually occurs every time the subject, beginning on the dominant, proceeds immediately to the mediant or the tonic in descending chromatic movement.

It follows that the first degree of the principal key is identical with the subdominant in the dominant scale. We must repeat this subdominant in the answer, then, until we can regain a real imitation:

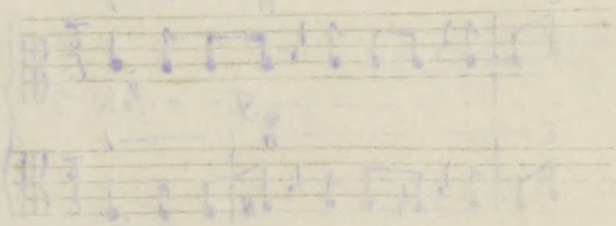


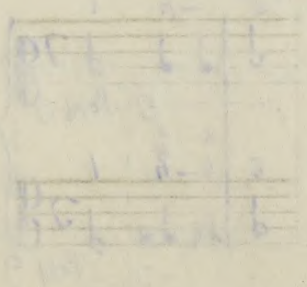


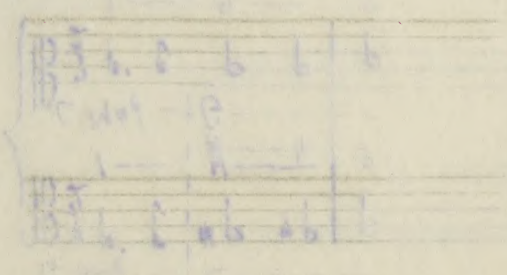


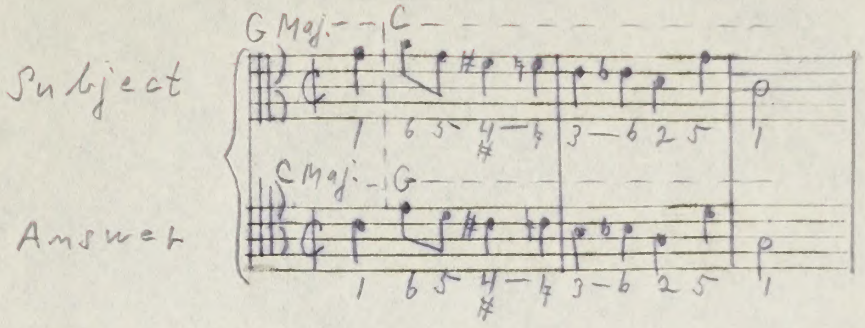
48. One can see from these examples how, in this type of subject, the theme is disfigured when the answer imitates it; also the advisability of having, more often, a real answer to any chromatic subject descend immediately from the dominant to the mediant or the tonic.

This is not so true when the subject, before sounding the chromatically altered fourth, appears on some other degree; in this case the answer follows the general rule(see sec. 92 et seq. on observations concerning the chromatic subject):



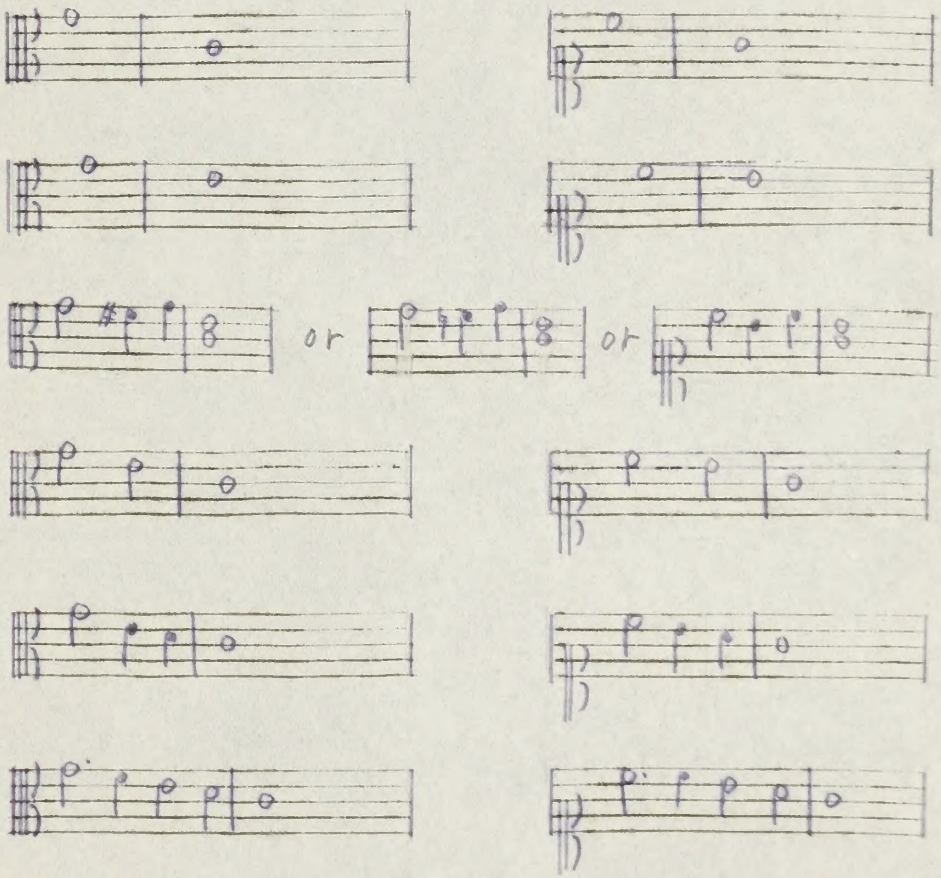


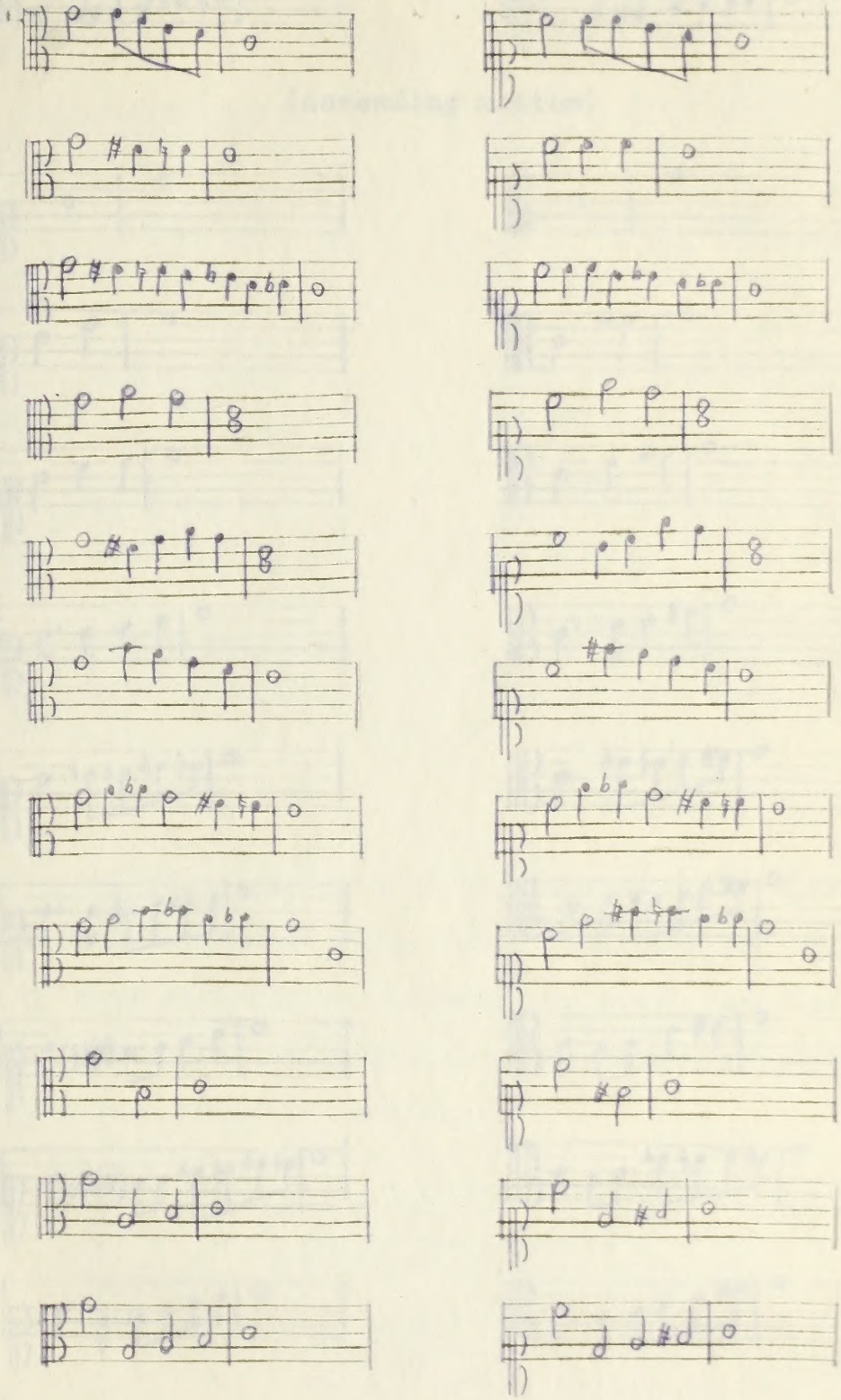


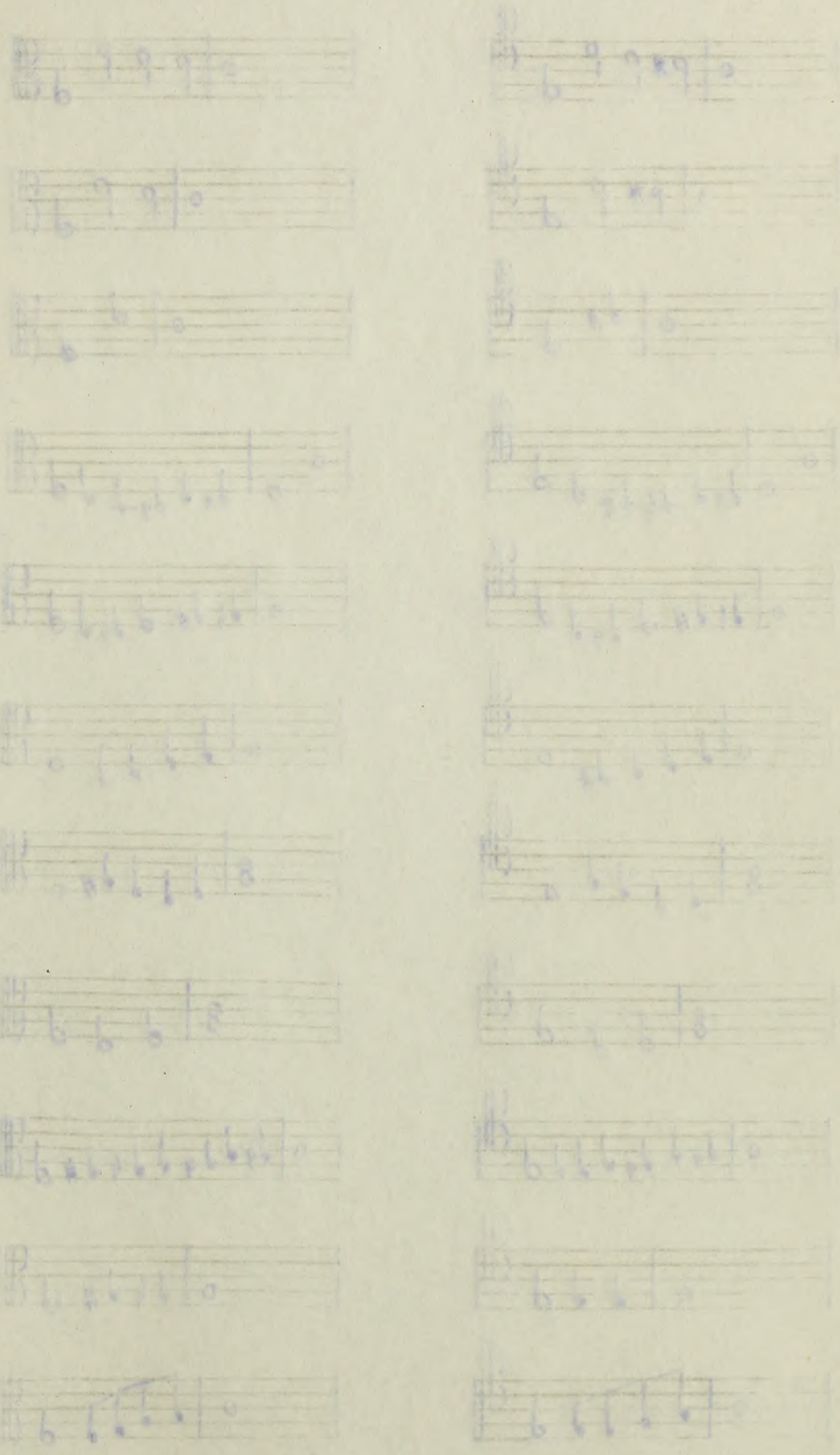


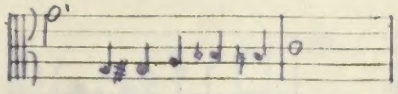
49. Following are two tables illustrating the various problems which subjects may present while proceeding from the dominant to the tonic, with the answers opposite:

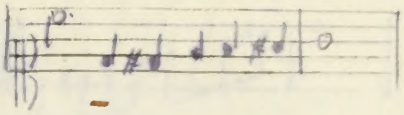
SUBJECT (descending motion) ANSWER



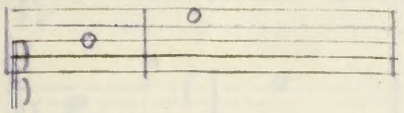


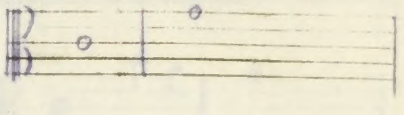


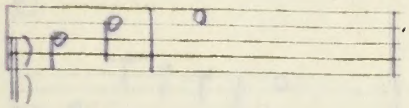


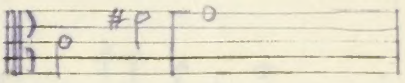


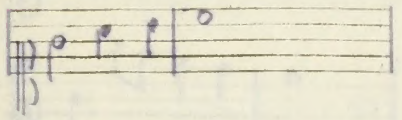
(ascending motion)

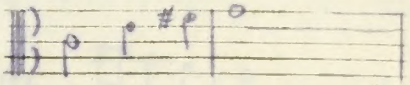


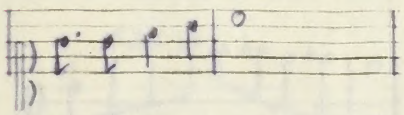


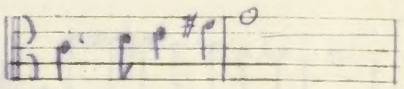


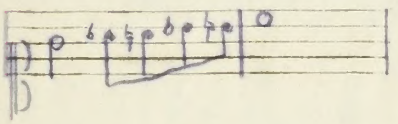


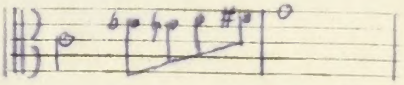


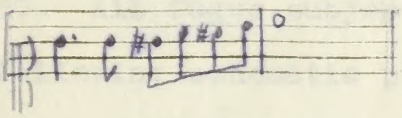


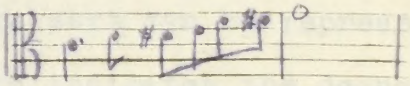


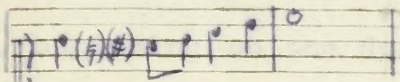


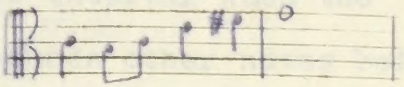


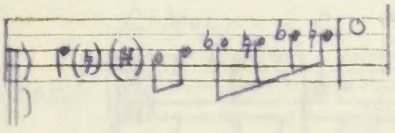


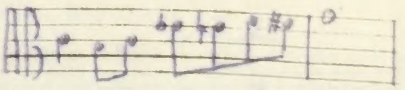


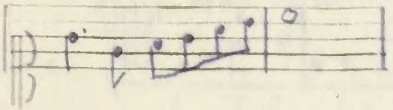


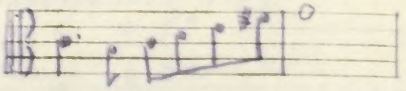


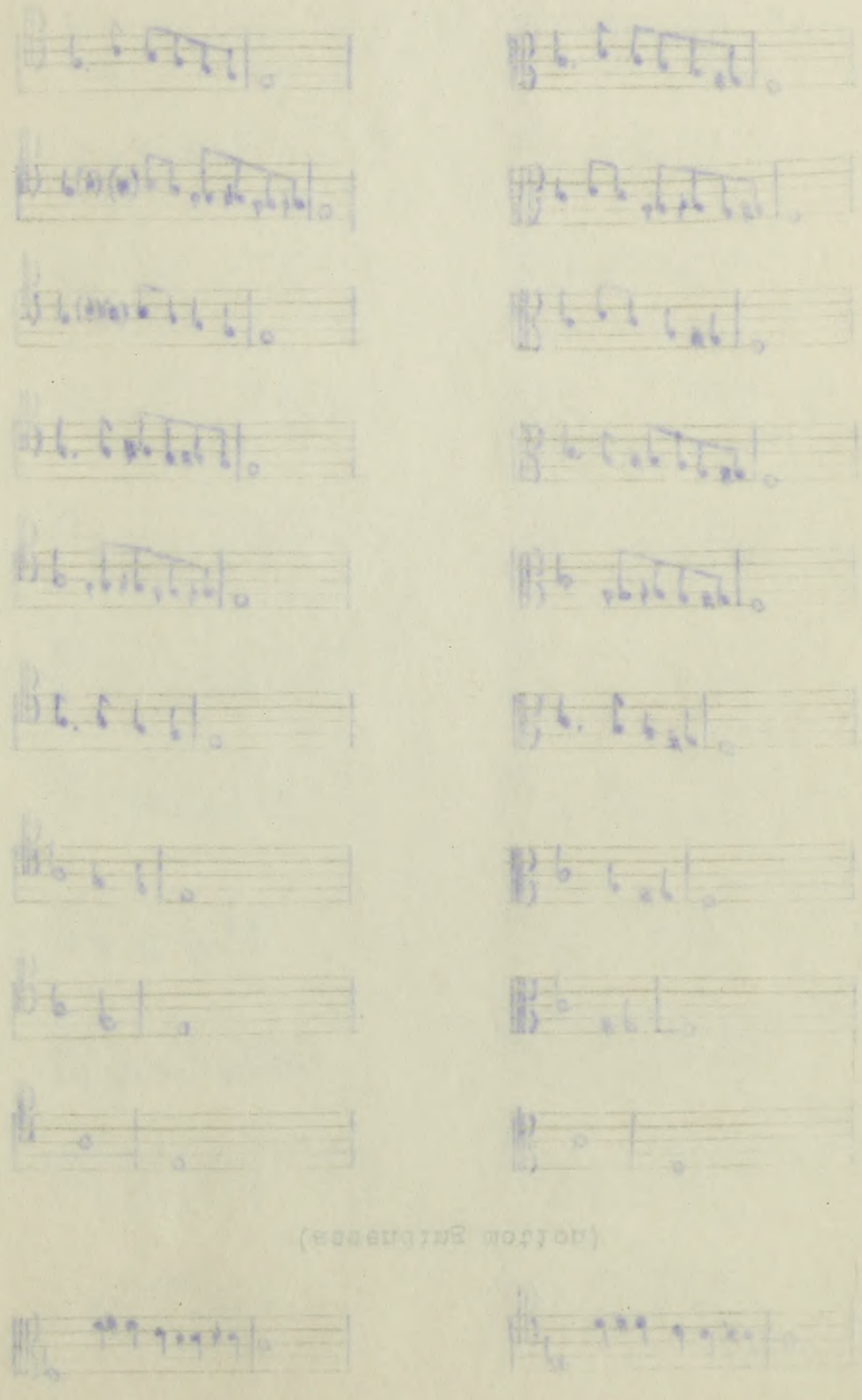


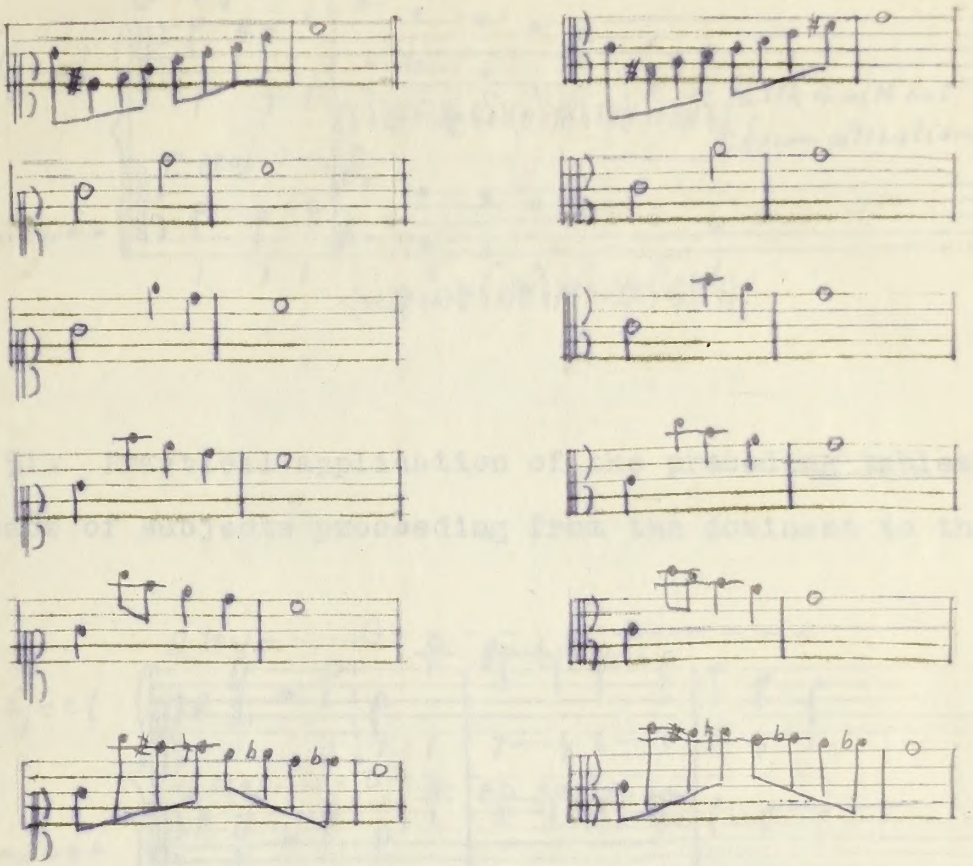




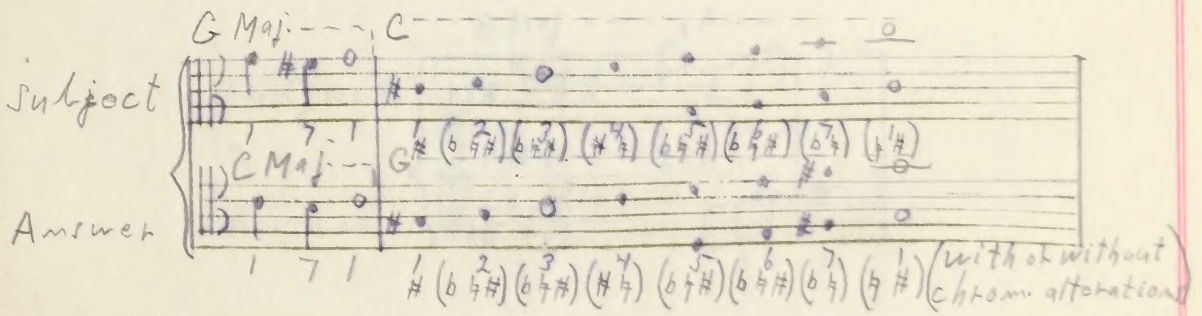


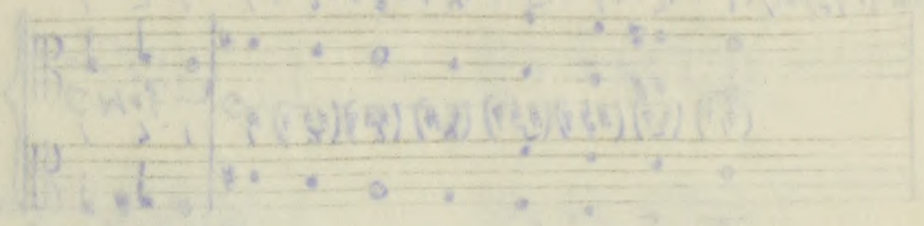


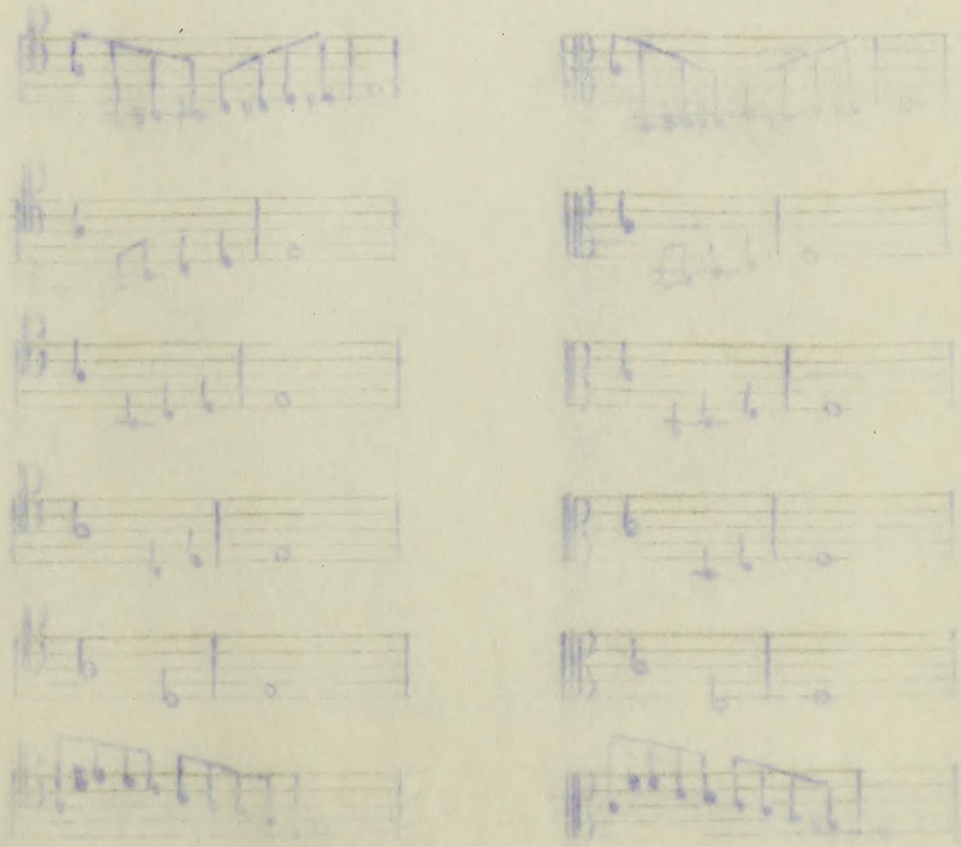


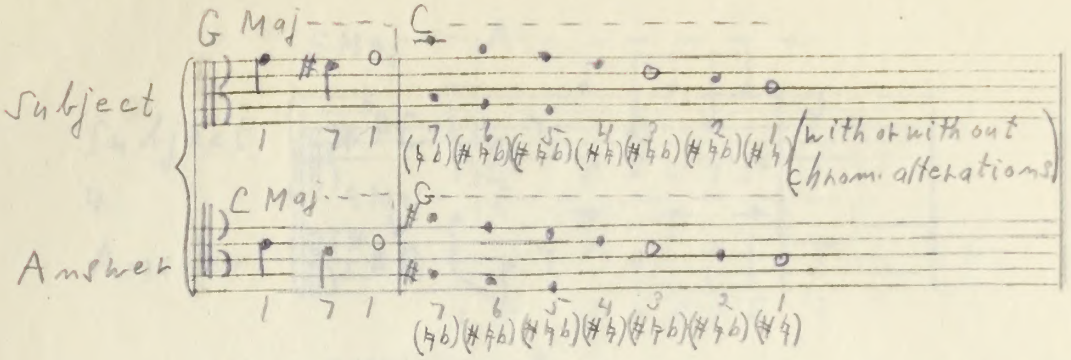


50. All fugue subjects of this sort can be represented by the following schematic plan, which indicates the degree affected by each diatonic or chromatic interval when the subject, beginning on the dominant, sounds other notes before proceeding to the tonic or dominant:

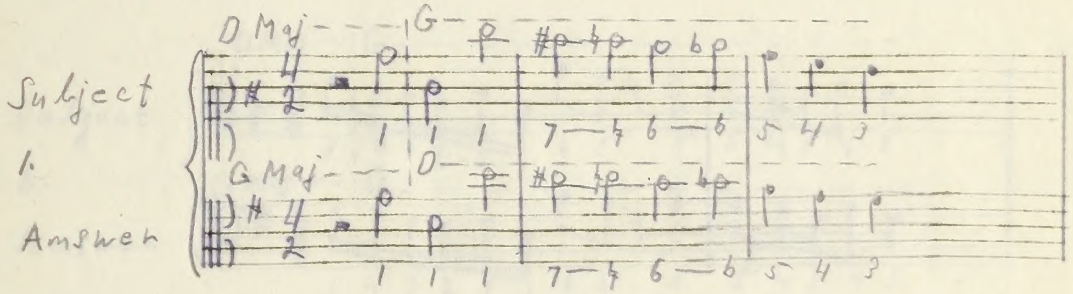


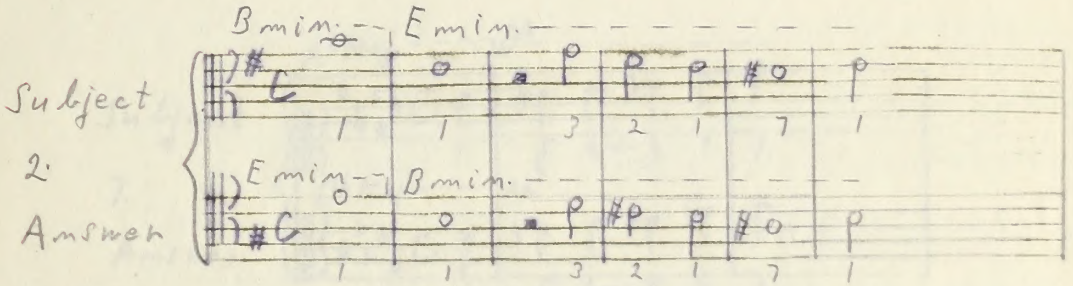


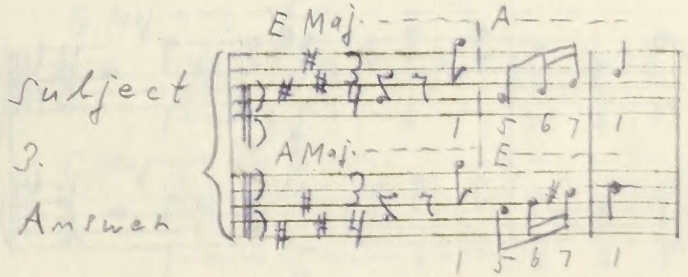


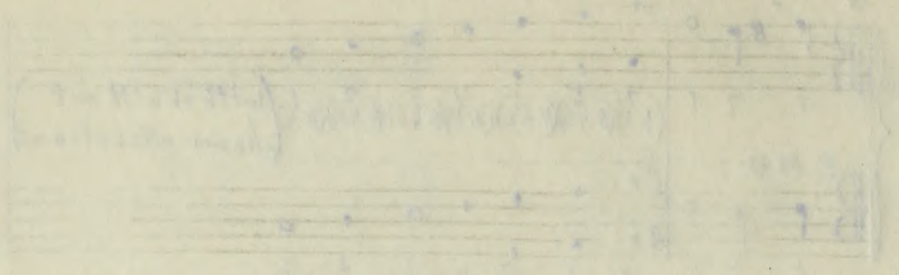


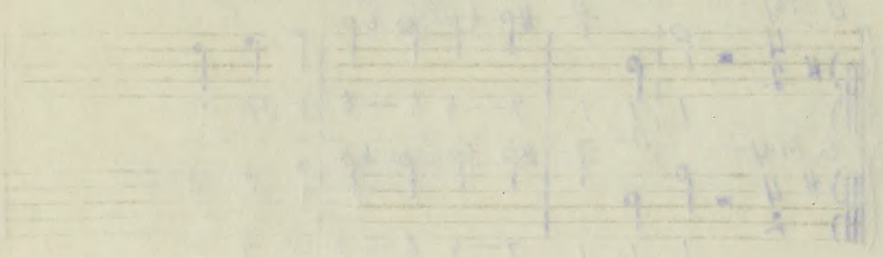
51. Practical application of the preceding tables to some heads of subjects proceeding from the dominant to the tonic:

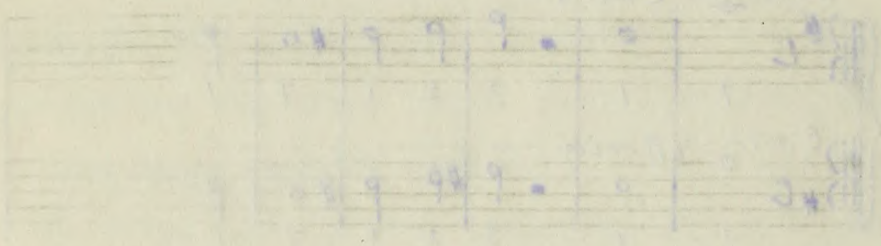


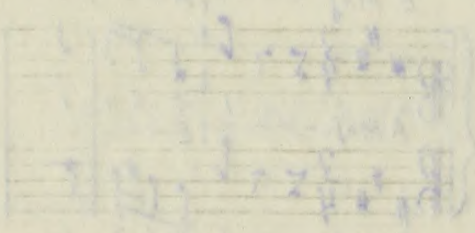


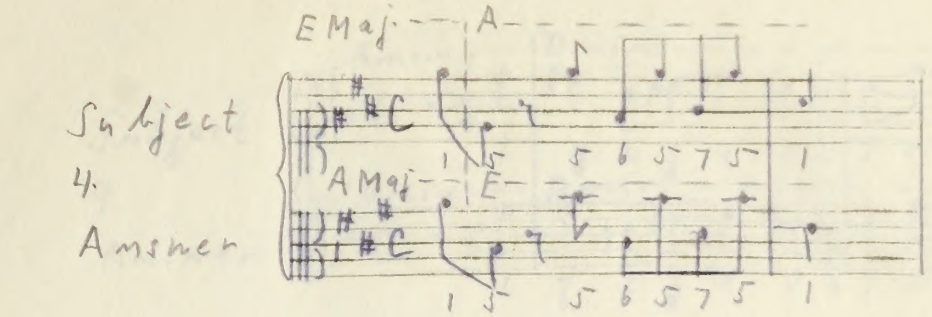


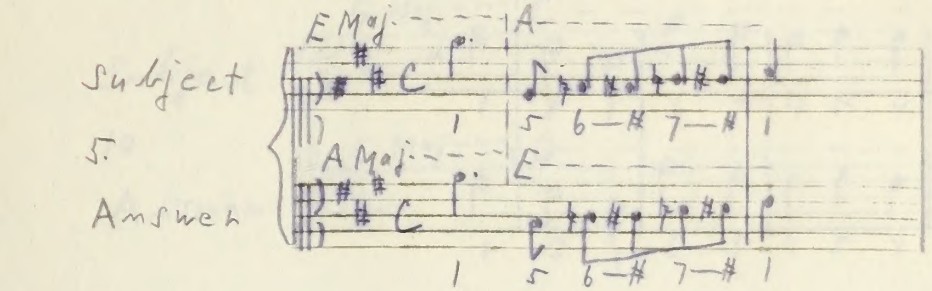


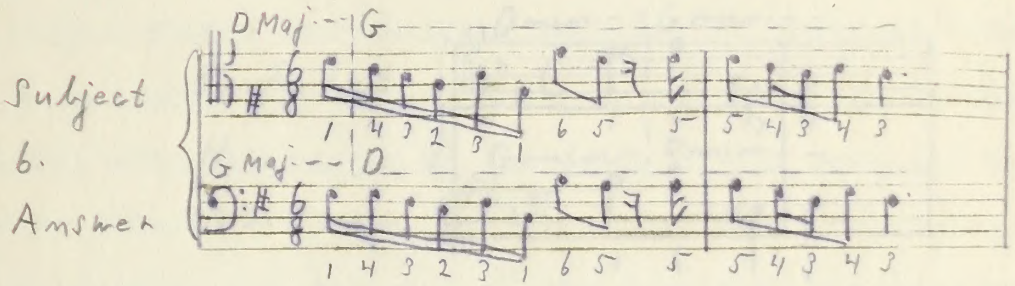


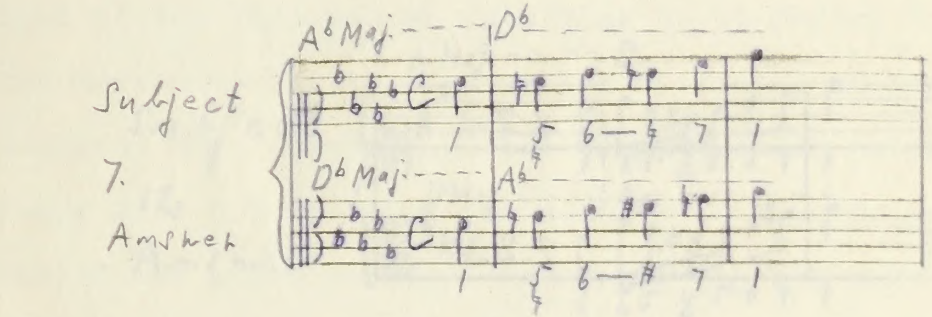


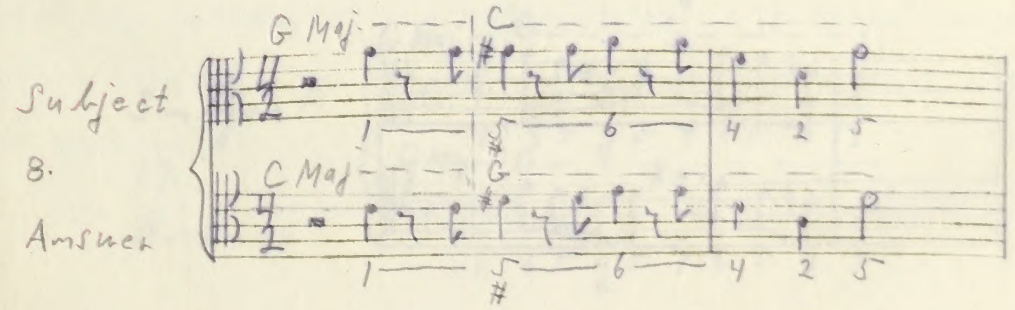


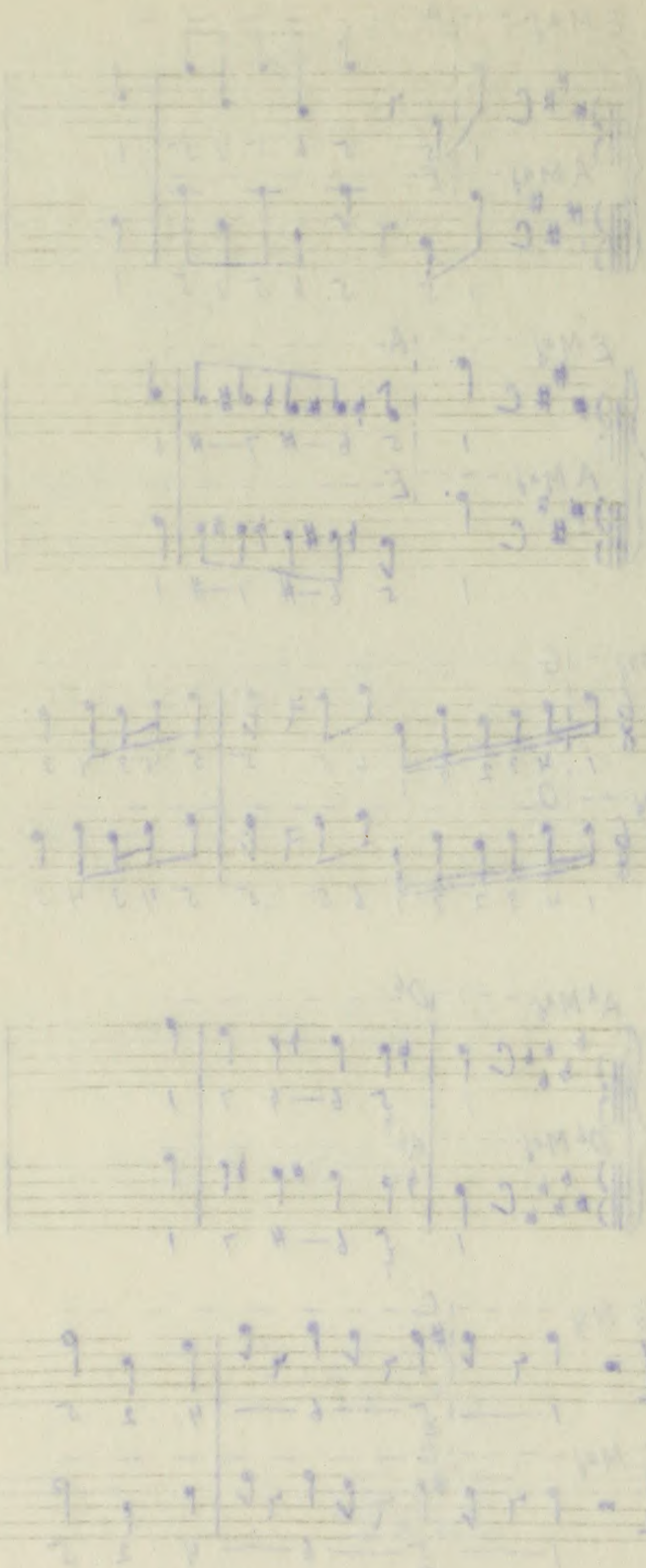

EMaj.
A
Subject
4.
AMaj.
E
Answer

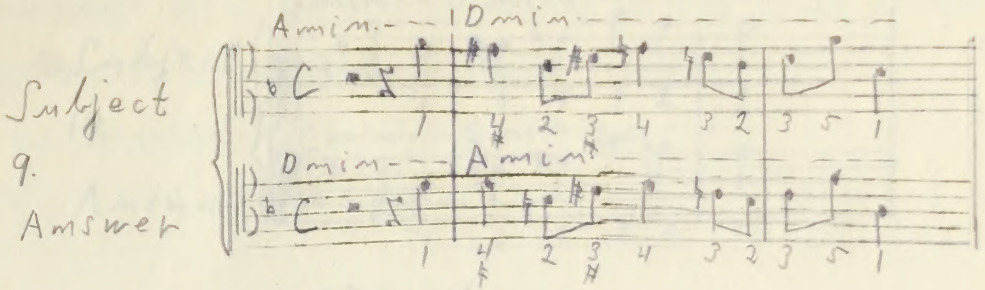

EMaj.
A
Subject
5.
AMaj.
E
Answer

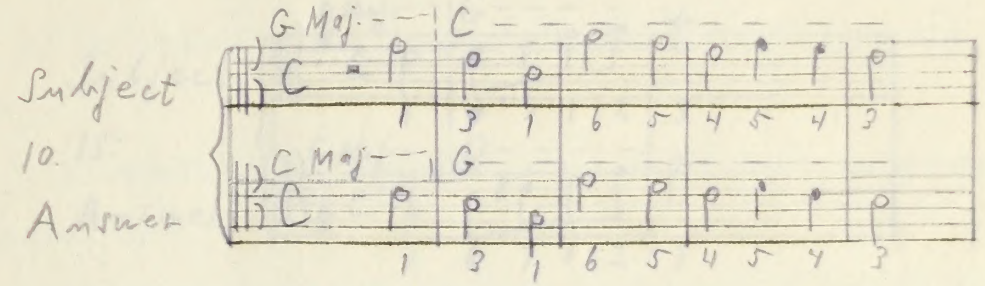

DMaj.
G
Subject
6.
GMaj.
D
Answer

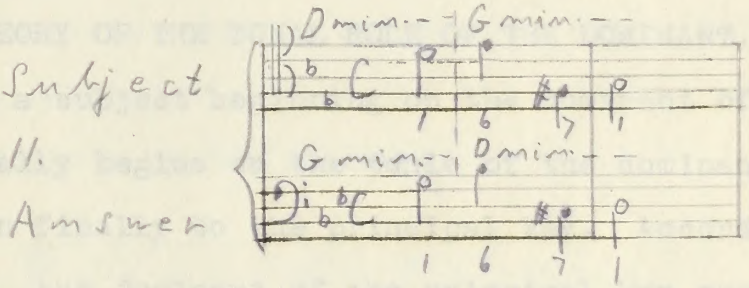

A♭Maj.
D♭
Subject
7.
D♭Maj.
A♭
Answer

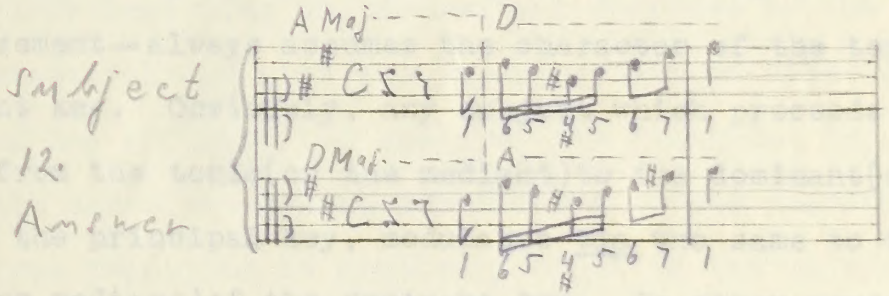

GMaj.
C
Subject
8.
CMaj.
G
Answer

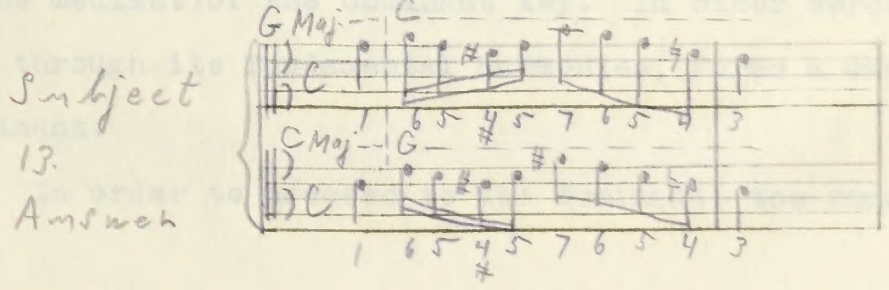


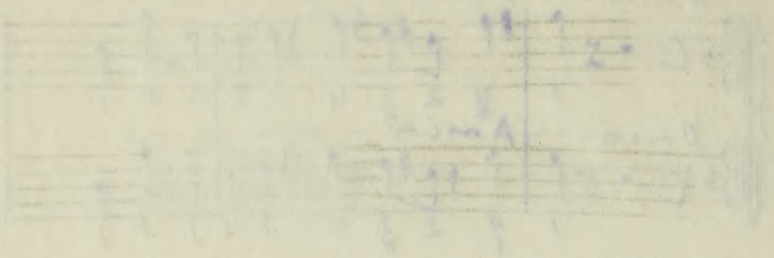

Amin.
Dmin.
Subject
9.
Answer
Dmin.
Amin.

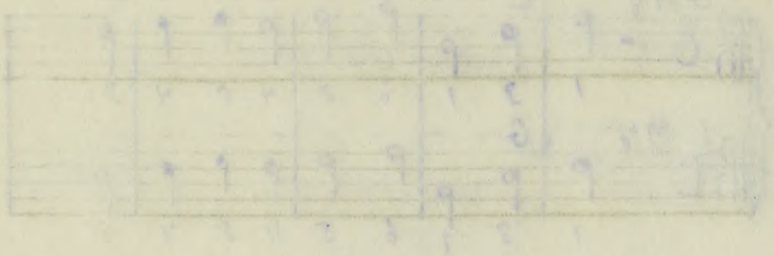

G Maj.
C
Subject
10.
Answer
C Maj.
G

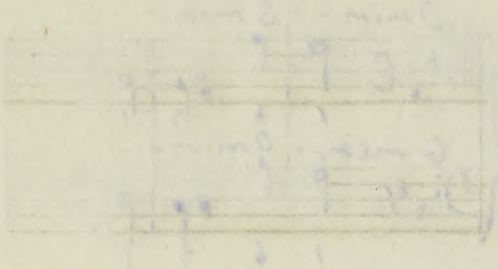

Dmin.
Gmin.
Subject
11.
Answer
Gmin.
Dmin.

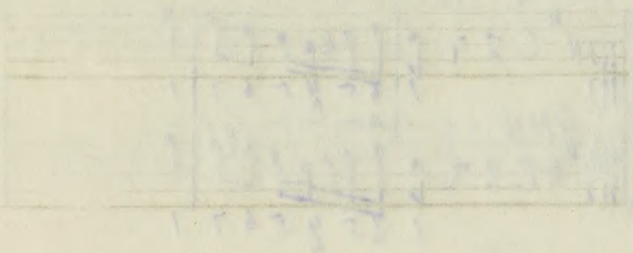

A Maj.
D
Subject
12.
Answer
D Maj.
A

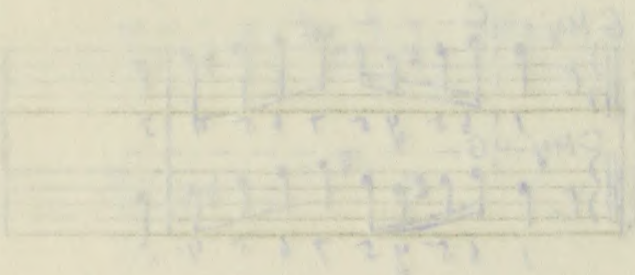

G Maj.
C
Subject
13.
Answer
C Maj.
G

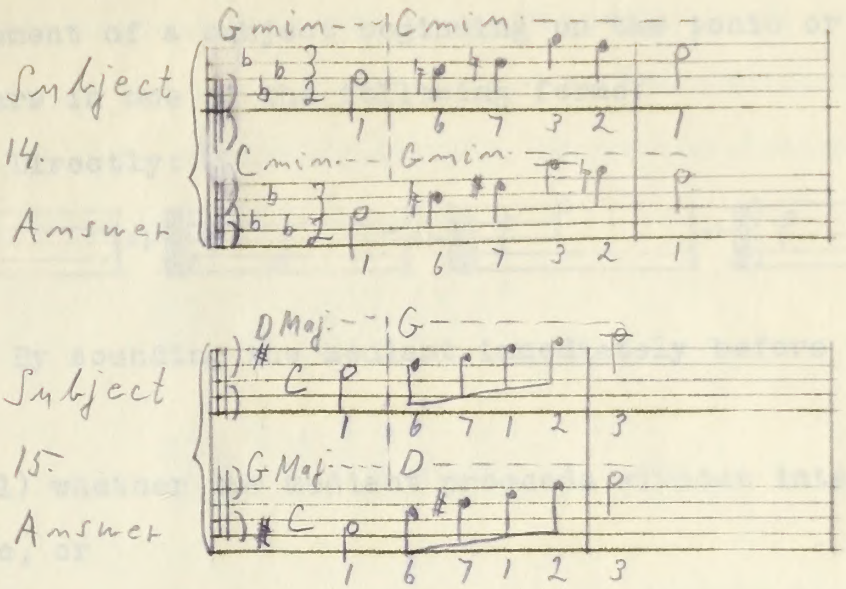






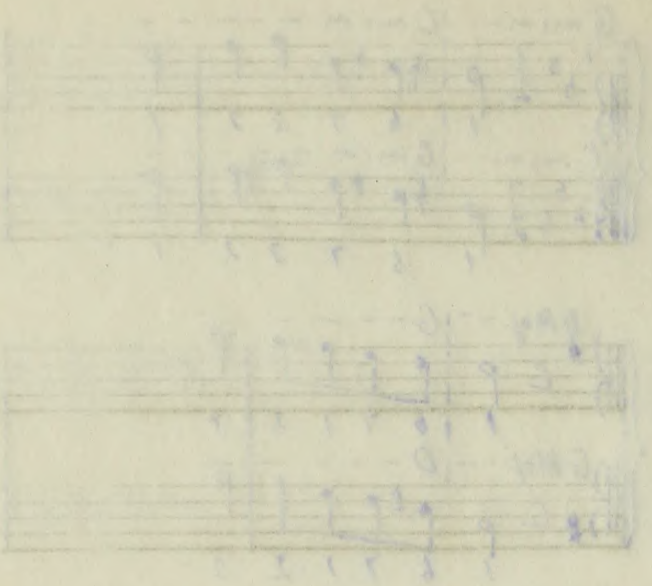






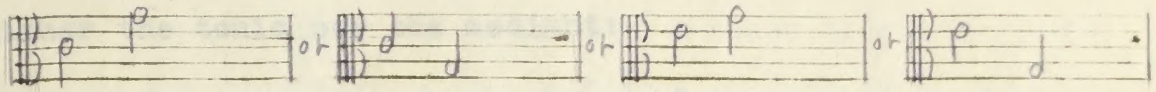
52. THEORY OF THE TONAL ROLE OF THE DOMINANT. We have just seen that a subject beginning on the dominant of the principal key actually begins on the tonic of the dominant key, in order to return finally to the principal key. According to the same principle, the dominant of the principal key once heard in the head of the subject—or returning to it during its first melodic movement—always assumes the character of the tonic of the dominant key. Obviously, any subject which proceeds immediately from the tonic(or the mediant)to the dominant(or the seventh)of the principal key, modulates <u>via</u> the same to the tonic(or the mediant)of the dominant key. In other words, such a subject, through its fundamental harmonies, forms a cadence to the dominant.

53. In order to proceed to the dominant, the first



melodic movement of a subject beginning on the tonic or mediant always appears in one of the following forms:

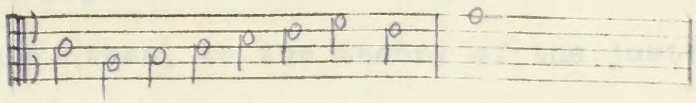
a) Directly:



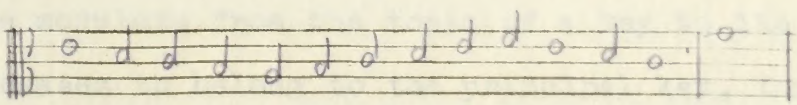
b) By sounding the mediant immediately before the dominant:

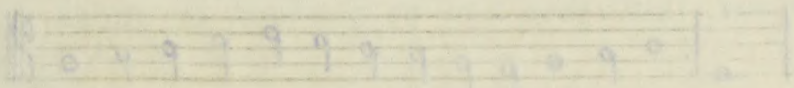
1) whether the mediant proceeds without interruption to the tonic, or

2) whether various degrees other than the fifth(of the principal key)are heard in any order. These various degrees are interposed between the tonic and the mediant, and the latter proceeds immediately to the dominant:

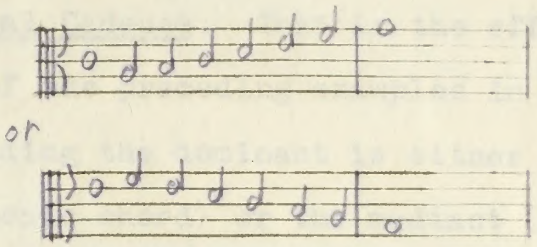


c) By beginning on the mediant followed by the tonic, either immediately or with the interposition of other degrees (other than the fifth)of the scale of the principal key, the tonic in all cases proceeding immediately to the dominant, and these degrees occupying an arbitrary order in the melody of the subject:





d) By beginning on the tonic or mediant and sounding other degrees of the scale before sounding the dominant, provided the last note heard immediately before the dominant is neither the tonic nor the mediant:



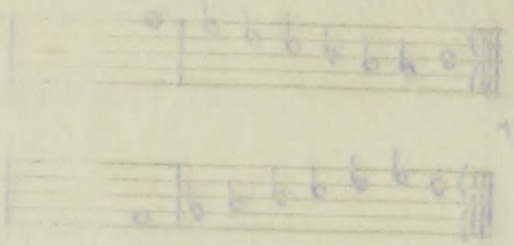
54. In the first three cases it is obvious that all the notes preceding the dominant retain tonic harmony. In the fourth case, once the tonic or mediant is heard as the first note of the subject, it is obvious that the other notes are in the dominant key.

55. This, then, is the theory of the justification of the tonal attribution of these various degrees:

We know that a modulation always presupposes a cadence. This cadence consists either of the succession of concords of the subdominant and dominant or of one of these two concords, or of the succession of concords of the supertonic and dominant, linking the root positions or inversions with the tonic of the key into which it modulates.

If we modulate from the tonic of a key to its dominant, this tonic ceases to belong to the principal key, for at a

d) By beginning on the tonic or mediant and sounding other degrees of the scale before sounding the dominant, provided the last note heard immediately before the dominant is neither the tonic nor the mediant:



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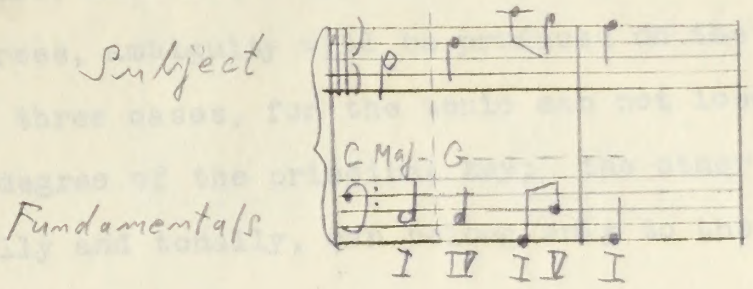
If we modulate from the tonic of a key to the dominant, this tonic ceases to belong to the principal key, for at a

given moment it becomes the subdominant of the dominant key. If the modulation is made by the immediate succession of the two notes, ambiguity is produced on a single note which belongs equally to both keys; the resulting cadence takes the form known as the Plagal Cadence. That is the effect produced by the first three of the preceding examples in which the note immediately preceding the dominant is either the tonic (fundamental of the tonic chord) or the mediant (third of the tonic chord). In practice we can not attribute the role of triad on the first degree of the principal key to the tonic chord at the same time that it is the triad on the subdominant of the dominant key. We always consider it, then, that this chord is always on the first degree of the principal key, and we also consider the mediant as the third degree of the tonic triad.

56. It would be different if other degrees of the scale were interposed between the tonic or the mediant and the dominant after the former was sounded. The dominant, as first degree of the dominant key, would draw into this tonality all the degrees which separate it from the initial note of the subject — all the harmonies affected by these notes naturally becoming a part of the cadence in the dominant key. One can assure himself of this, from any example whatever, by determining the fundamentals of the notes inserted between the

initial note of the subject and the dominant.[5]



57. Here again ambiguity appears on the mediant (second note of the subject), since it alone, as the third of the triad on the first degree of the tonic key and of the triad on the subdominant of the dominant key, belongs to the two tonalities which have for their respective tonics the first and fifth degrees of the scale of C; but since the tonality is stronger in the new key than in that already heard, and since we can not divide the mediant equally between the two keys, we would naturally be led to attribute to it the function of the submediant of the dominant scale and consider it the third of the triad on the subdominant of this key.

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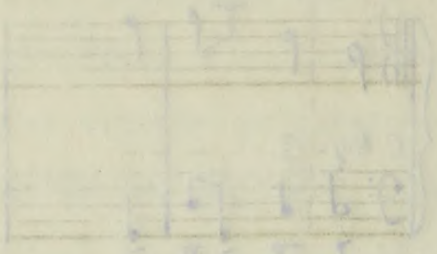
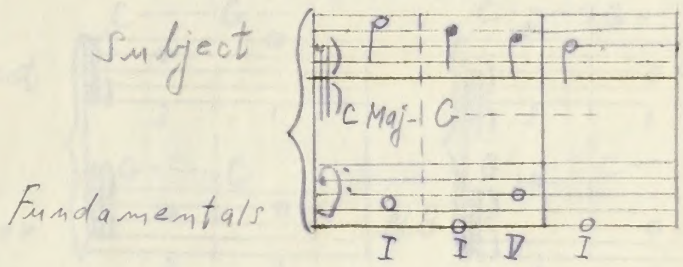
5. The purpose of the degrees of the dominant key attributed to these notes becomes evident if in the examples in sections 56 and 58 one omits the first note of the subject; the cadence in the dominant key then becomes absolutely necessary.

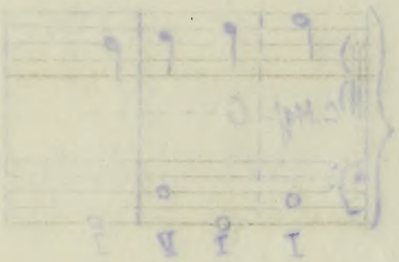


58. If the subject, while proceeding from the tonic to the dominant, does not sound the mediant, but does sound various other degrees, ambiguity will be produced on the tonic, as in the first three cases, for the tonic can not lose its function of first degree of the principal key; the other degrees, both harmonically and tonally, can belong only to the dominant key:



59. THE HEAD OF THE SUBJECT PROCEEDING TO THE DOMINANT (OR TO THE SEVENTH FOLLOWED BY THE DOMINANT). THE TONAL ANSWER. By applying the preceding theory we arrive at the following:

A subject modulates to the dominant key when, beginning on the tonic or the mediant, it proceeds directly to the dominant, or to the seventh (unaltered in minor) followed by the dominant. In this case the dominant of the principal key is considered the tonic of the dominant key, and it is answered by the tonic of the principal key; likewise the tonic is answered by the tonic of the dominant key, and the mediant is answered by the mediant of the dominant key (sections 35, 36, and 37).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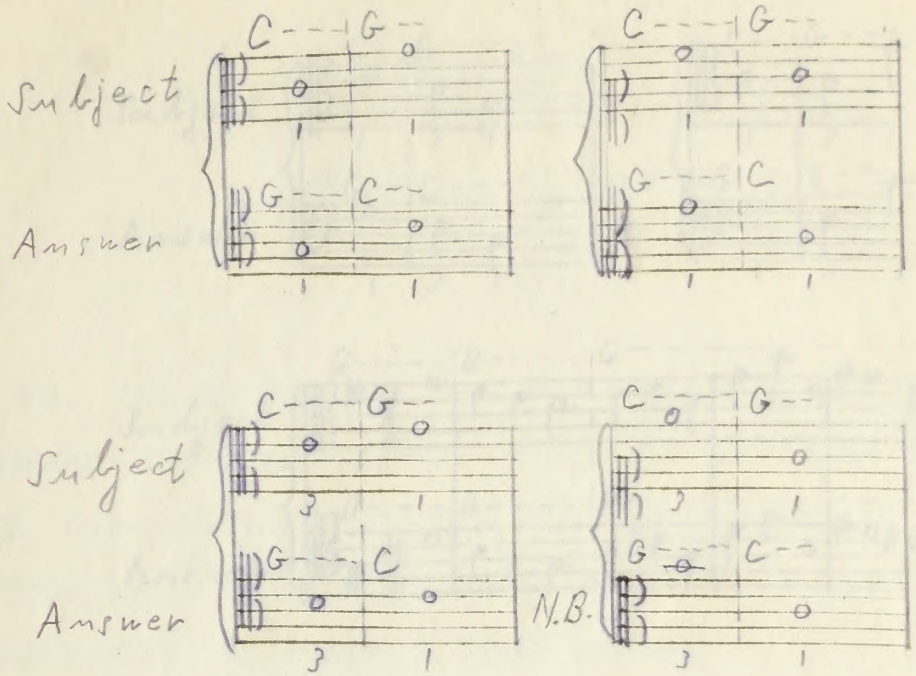
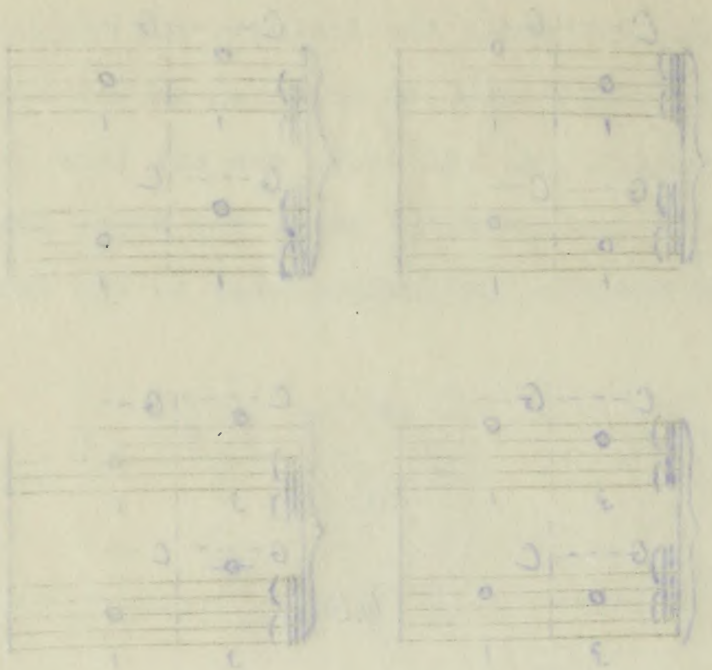
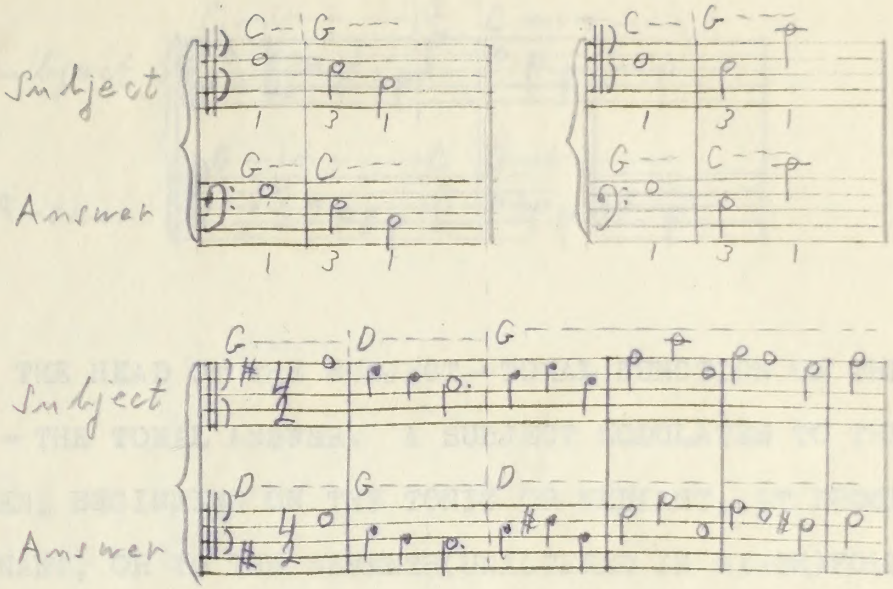


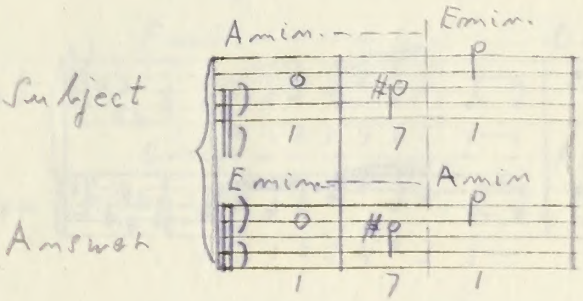
N. B. Notice that it is best to avoid beginning a subject with this progression because of the unvocal interval which the answer produces.

60. WHEN THE SUBJECT BEGINNING ON THE TONIC OR MEDIANT PROCEEDS TO THE SEVENTH (UNALTERED IN MINOR) FOLLOWED BY THE FIFTH, THIS SEVENTH IS ALWAYS CONSIDERED, BOTH HARMONICALLY AND TONALLY, AS THE THIRD OF THE PERFECT TRIAD ON THE TONIC OF THE DOMINANT KEY (SEC. 38). IT IS ANSWERED BY THE MEDIANT OF THE PRINCIPAL KEY FOLLOWED BY THE TONIC:





61. Similarly, in minor, the altered seventh preserves its character of leading tone[6], and it is answered by the altered seventh of the dominant key:



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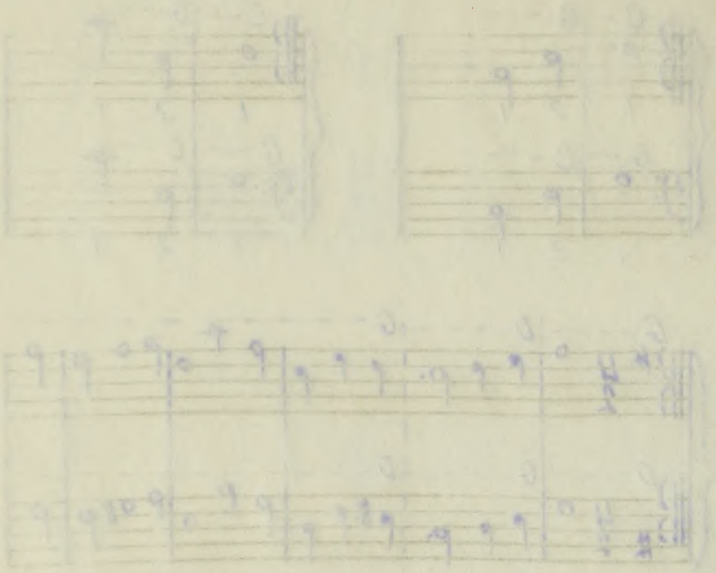
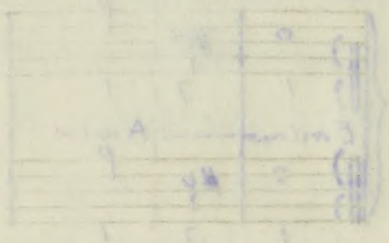
6. Because the third of the dominant key is minor.

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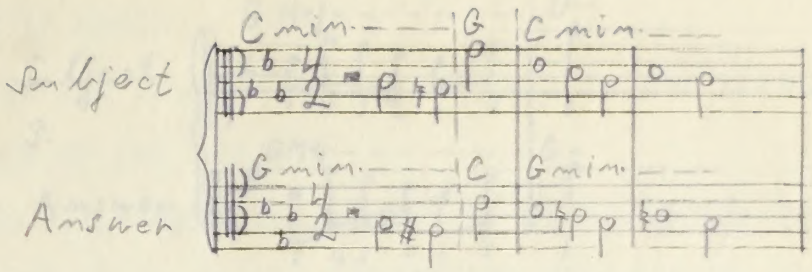
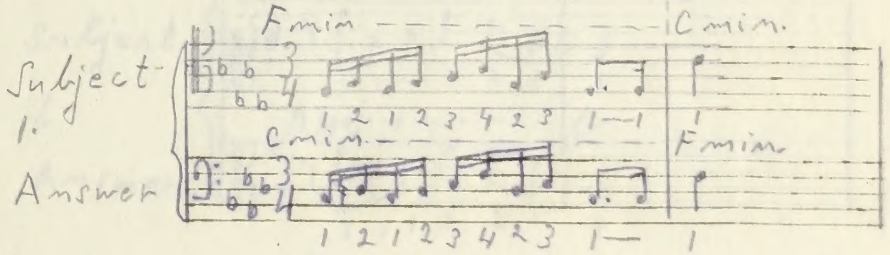
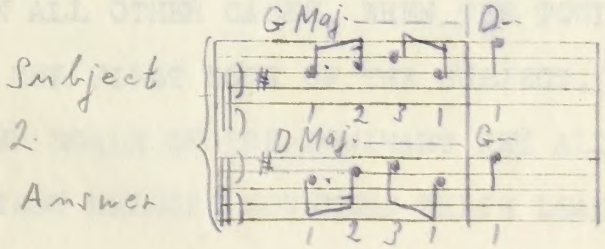


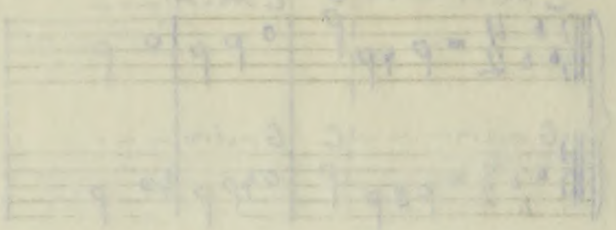
62. THE HEAD OF THE SUBJECT — TONAL FUNCTION OF THE VARIOUS DEGREES — THE TONAL ANSWER. A SUBJECT MODULATES TO THE DOMINANT KEY WHEN, BEGINNING ON THE TONIC OR MEDIANT, IT PROCEEDS TO THE DOMINANT, OR TO THE SEVENTH(UNALTERED IN MINOR)FOLLOWED BY THE DOMINANT, BY SOUNDING OTHER DEGREES.

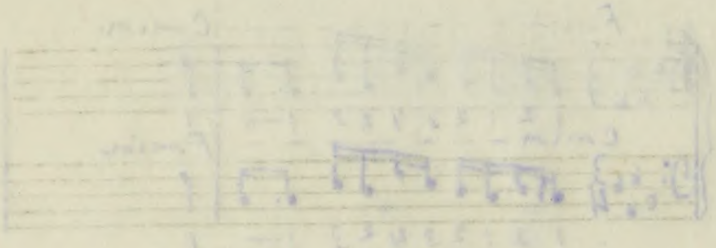
ALL THESE DEGREES SHOULD BE CONSIDERED AS INTERVALS IN THE SCALE OF THE PRINCIPAL KEY OF THE SUBJECT, PROVIDED THE NOTE IMMEDIATELY PRECEDING THE DOMINANT(OR THE SEVENTH FOLLOWED BY THE DOMINANT)IS THE MEDIANT OR THE TONIC.

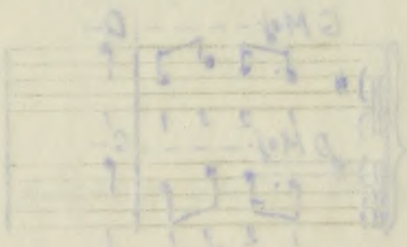
IT IS ANSWERED BY THE CORRESPONDING DEGREES OF THE DOMINANT:

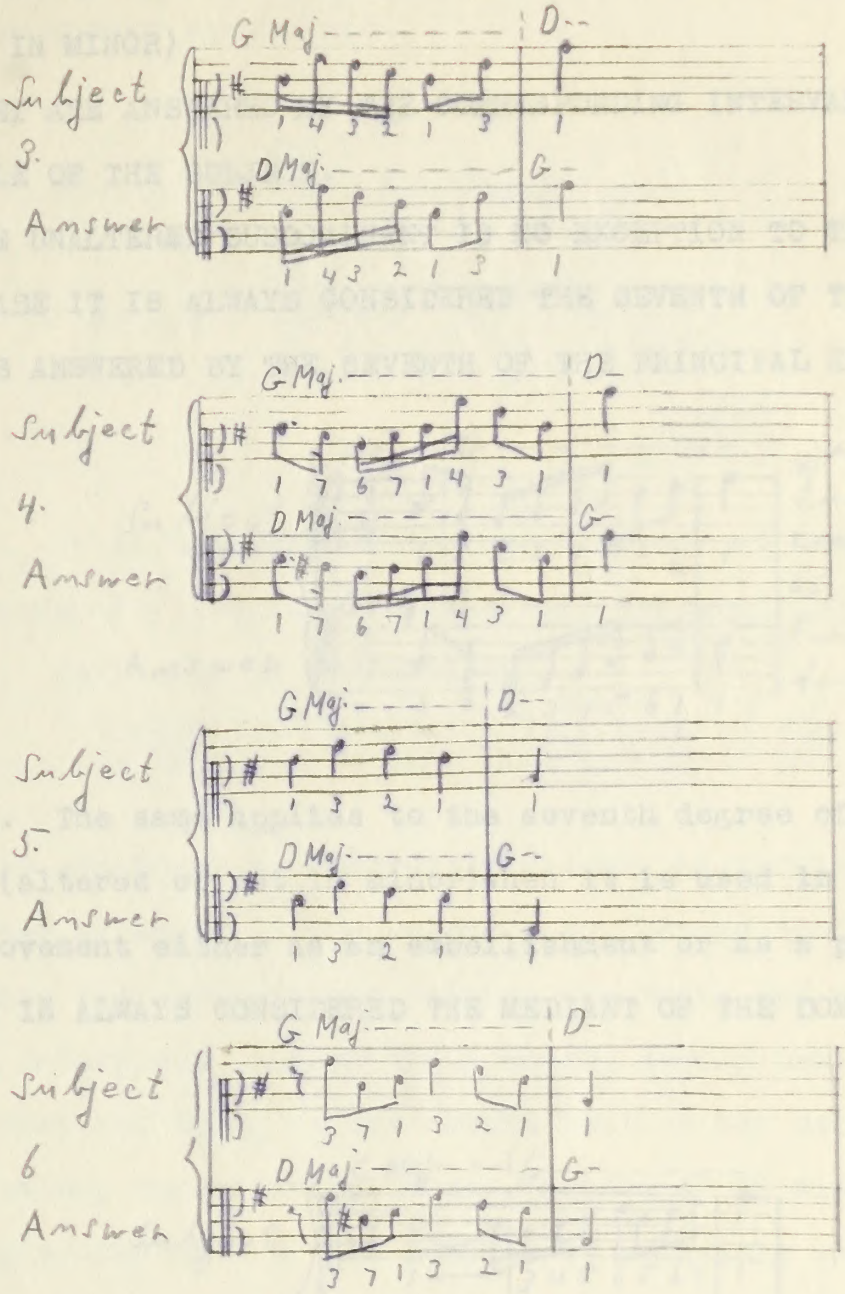




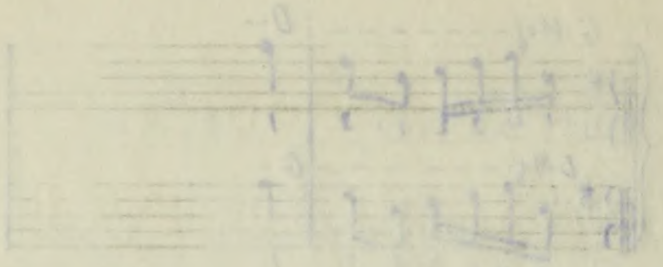


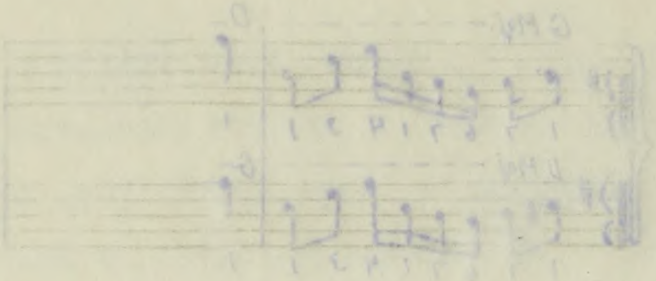


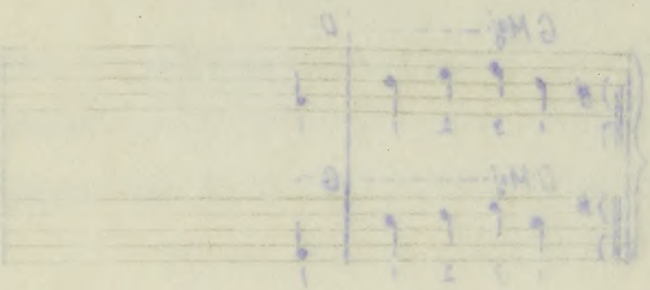


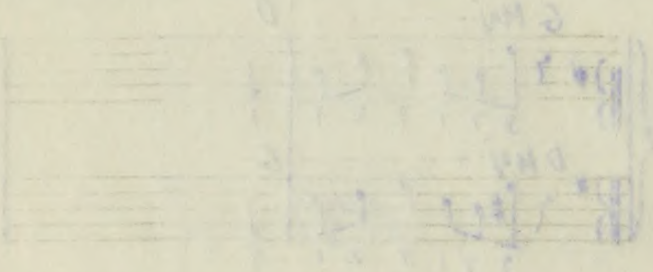


63. IN ALL OTHER CASES, WHEN THE TONIC(OR THE MEDIANT) IS ONCE HEARD AS THE FIRST NOTE OF THE SUBJECT, ONE SHOULD CONSIDER AS BEING IN THE SCALE OF THE DOMINANT KEY ALL THE NOTES WHICH MAKE UP THE FIRST MELODIC MOVEMENT WHICH LEADS THE SUBJECT TO





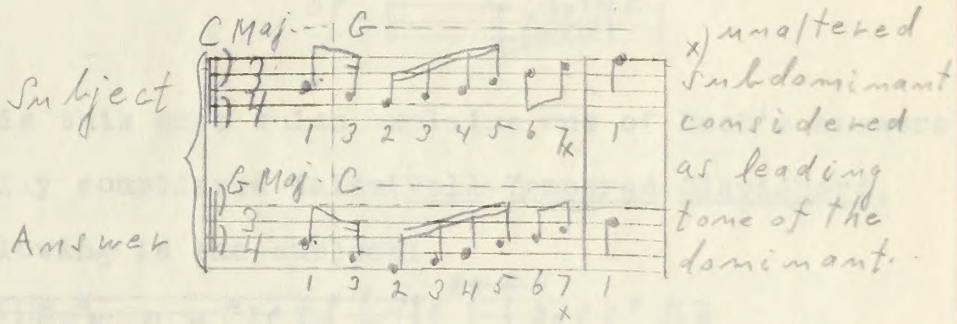




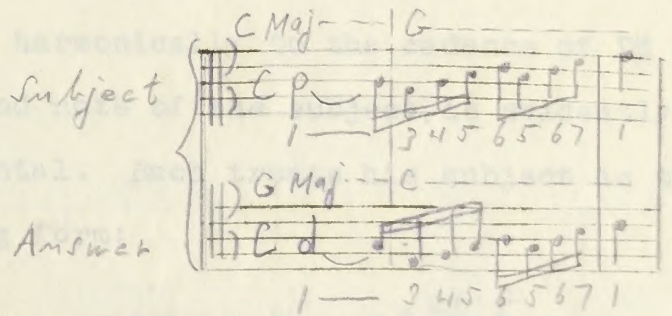
THE DOMINANT OR TO THE SEVENTH FOLLOWED BY THE DOMINANT(SEVENTH UNALTERED IN MINOR).

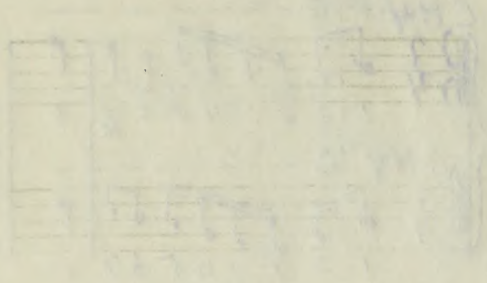
THEY ARE ANSWERED BY THE CORRESPONDING INTERVALS OF THE TONIC SCALE OF THE SUBJECT.

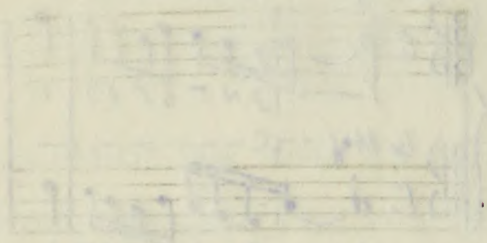
THE UNALTERED SUBDOMINANT IS NO EXCEPTION TO THE RULE; IN THIS CASE IT IS ALWAYS CONSIDERED THE SEVENTH OF THE DOMINANT KEY AND IS ANSWERED BY THE SEVENTH OF THE PRINCIPAL KEY:



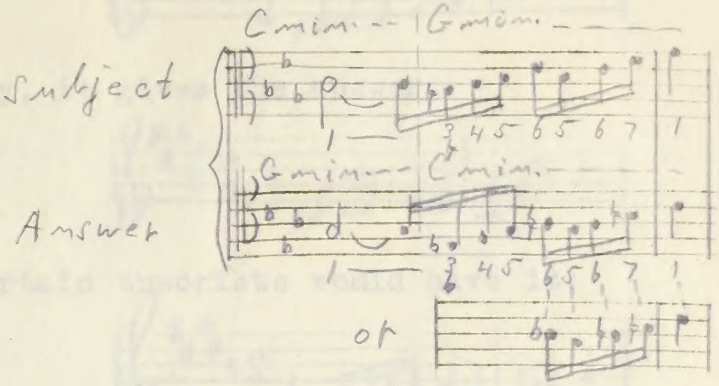
64. The same applies to the seventh degree of the principal key(altered or not in minor)when it is used in the first melodic movement either as an embellishment or as a passing tone; IT IS ALWAYS CONSIDERED THE MEDIANT OF THE DOMINANT KEY:



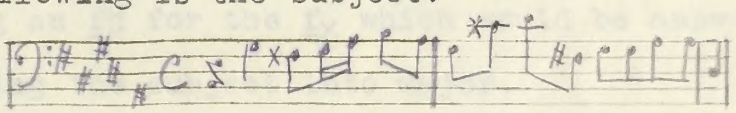




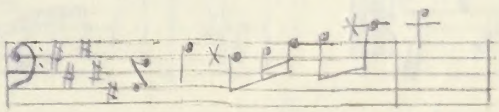
In minor, one must also take into account the peculiarities of the modern minor key:



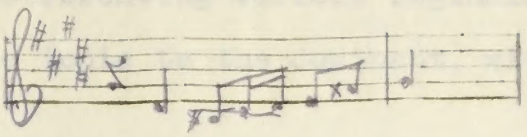
65. It is this rule which explains one of Bach's answers which is generally considered false(Well-Tempered Clavichord, Fugue 18). Following is the subject:



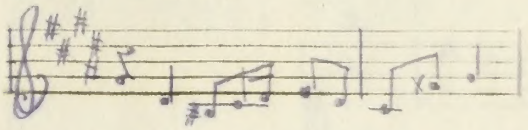
Bach considers it, correctly enough, as modulating to the dominant key as early as the second note. Since the last note heard before the dominant was neither the tonic nor the mediant, the notes interposed between the g on the second beat of the first measure and the d on the second beat of the second measure, belong harmonically to the cadence of D♯ minor. The × before f(second note of the subject)is evidently only a euphonic accidental. Bach treats his subject as though it were in the following form:



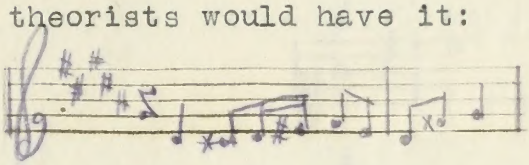
which would have for its answer:



and by analogy, it gives the answer:

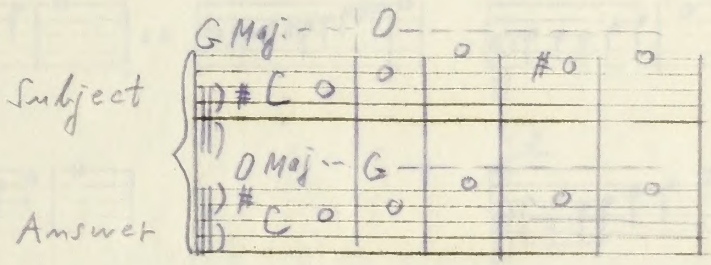


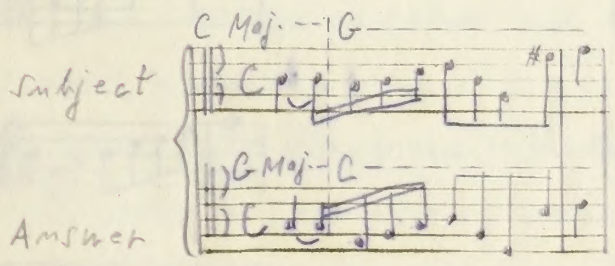
and not as certain theorists would have it:

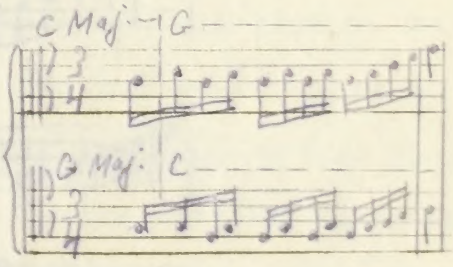


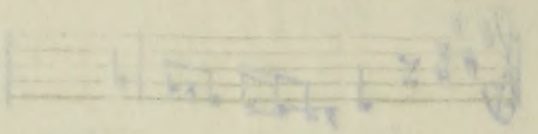
This last form makes neither musical nor harmonic sense. One would better understand the authenticity of Bach's answer by substituting an f♯ for the f𝄪 which would be answered by b♮, or by transposing the subject into major.

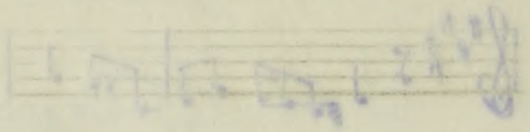
66. In like manner we can explain the following answers:

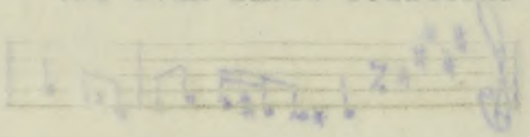


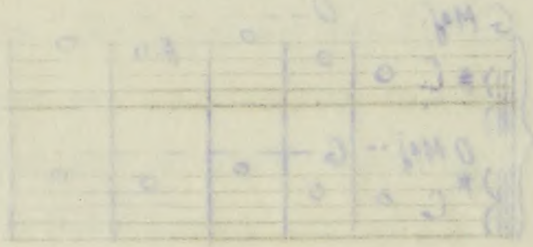


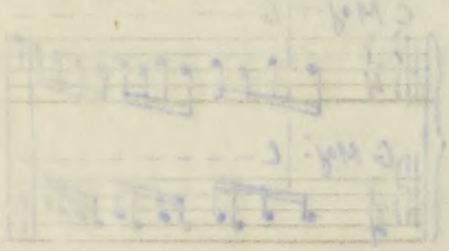


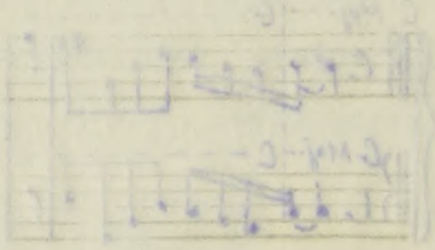




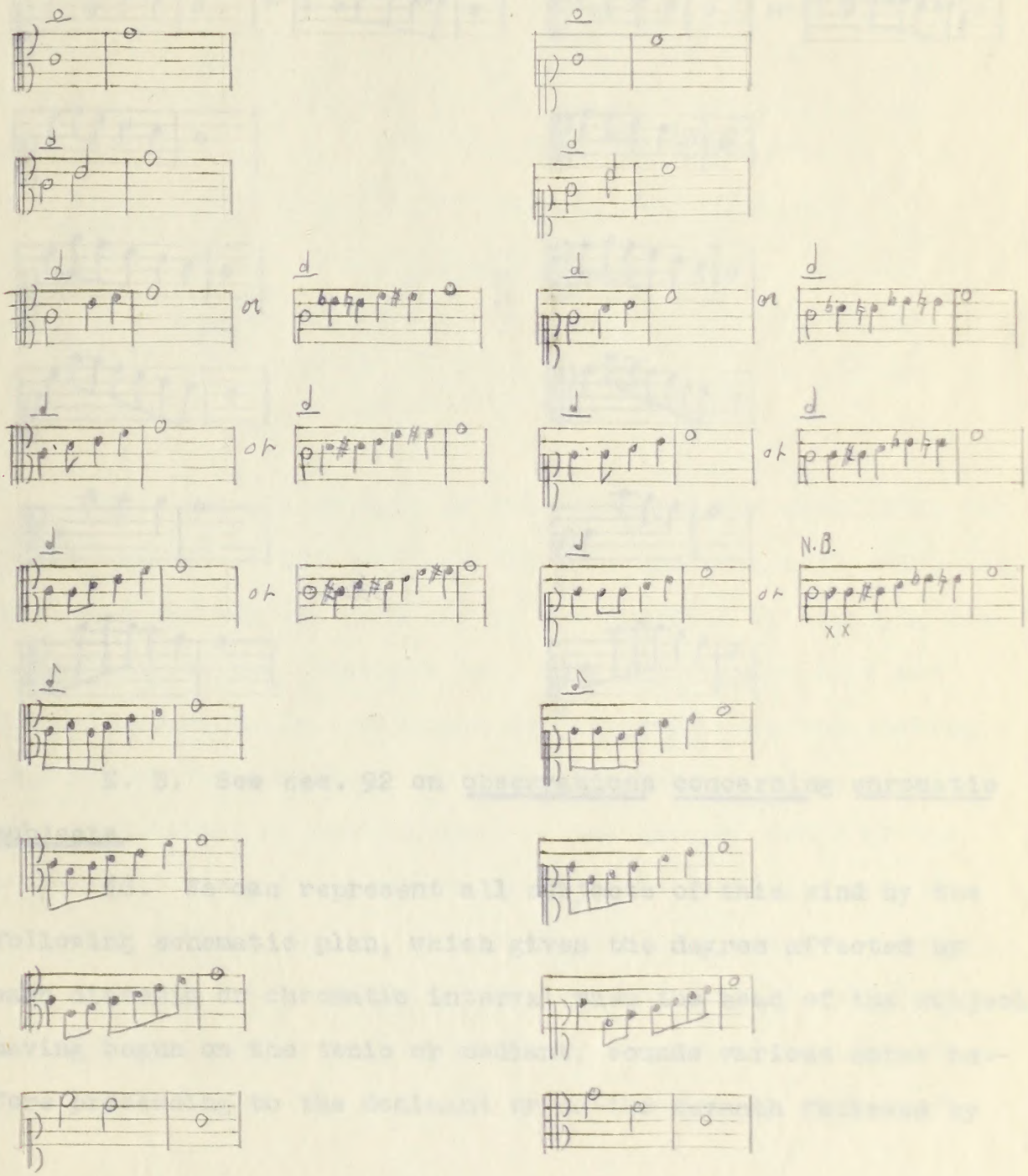


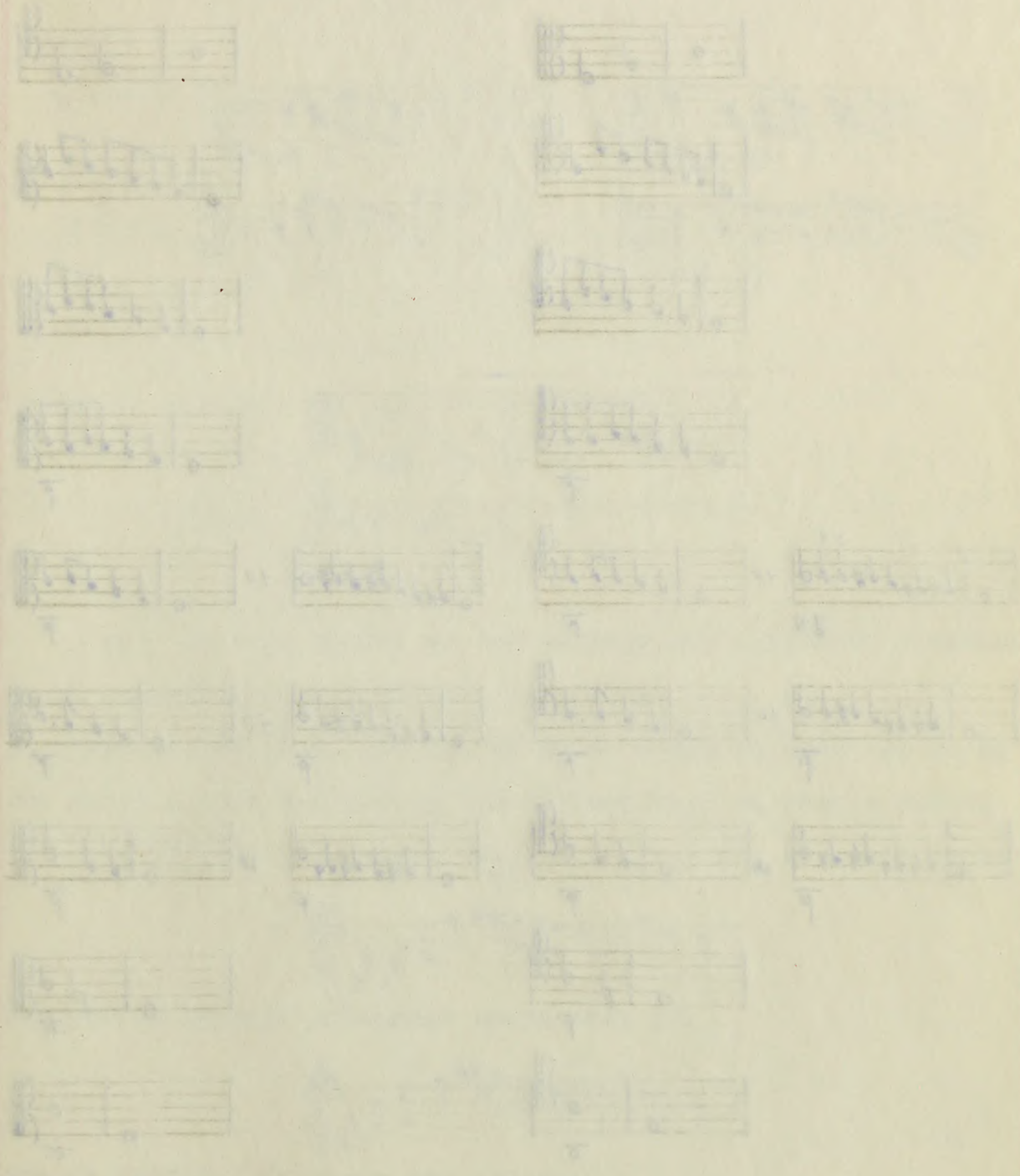


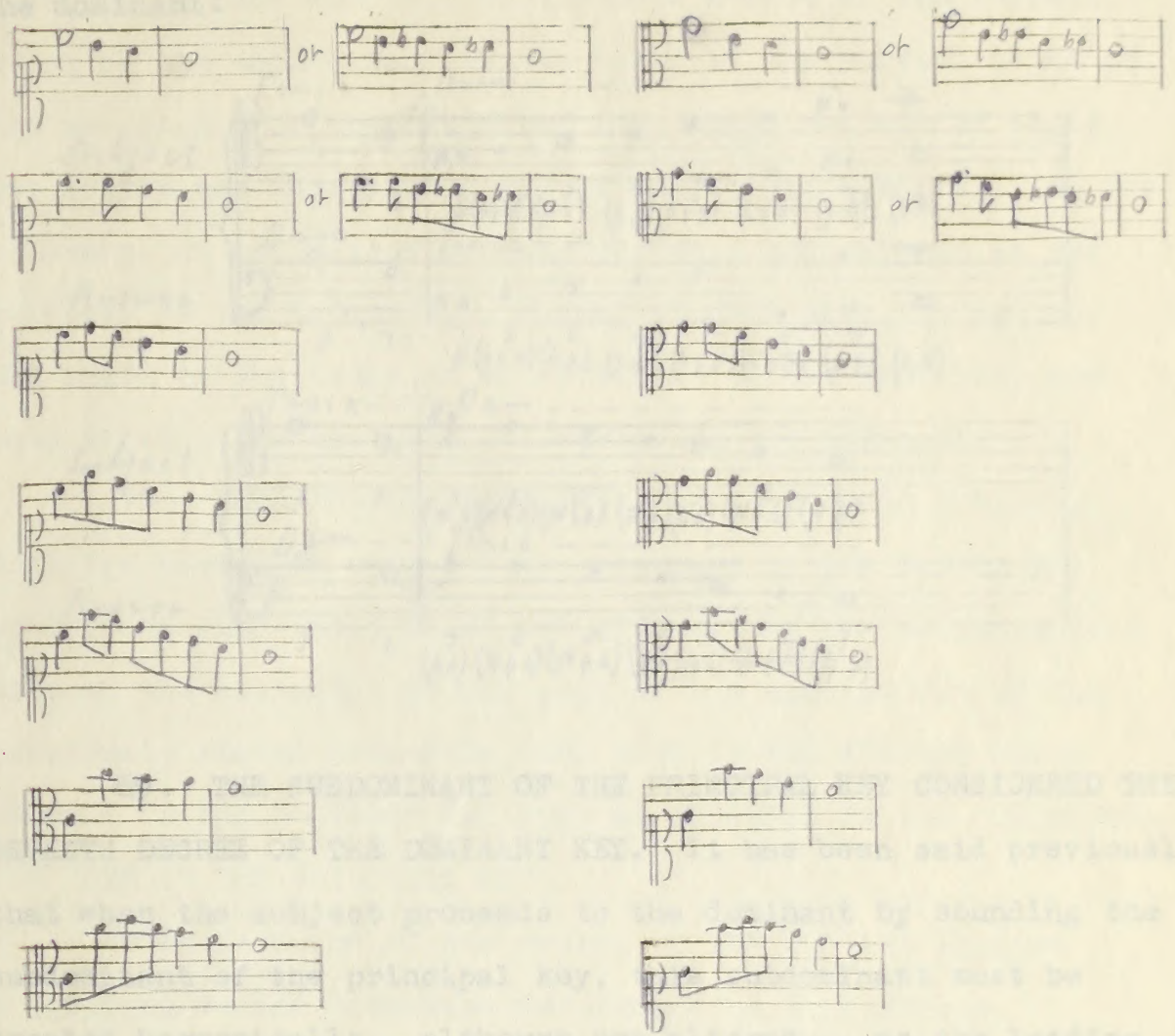




67. Table representing various beginnings of subjects proceeding from the tonic to the dominant, with answers opposite:

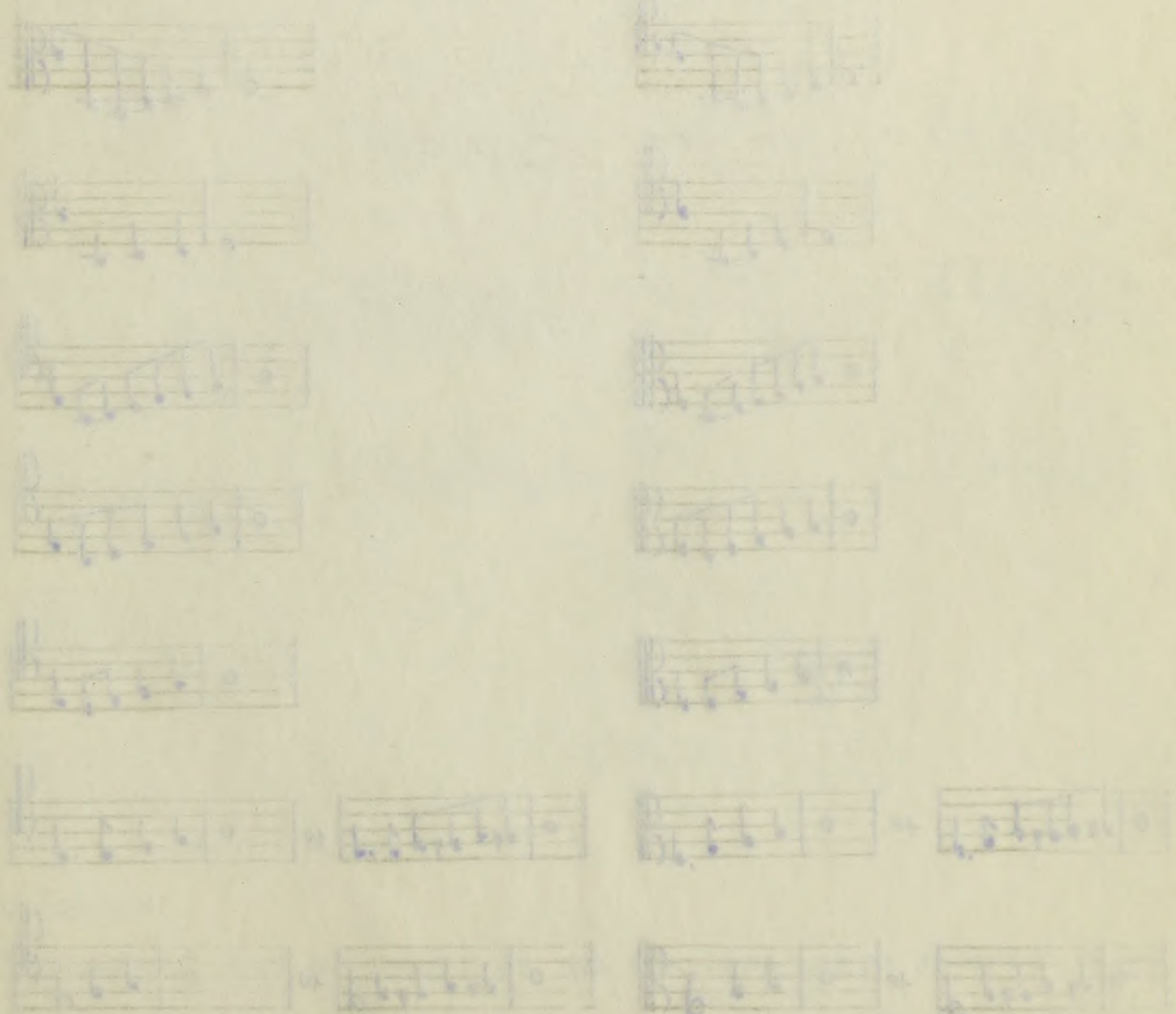




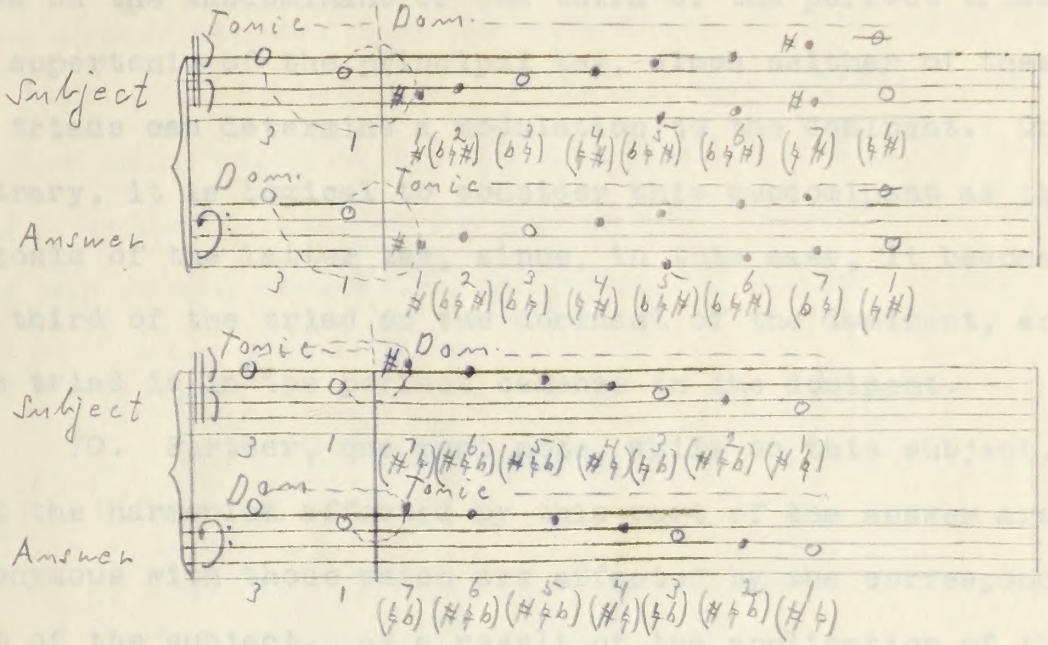


N. B. See sec. 92 on observations concerning chromatic subjects.

68. We can represent all subjects of this kind by the following schematic plan, which gives the degree affected by each diatonic or chromatic interval when the head of the subject, having begun on the tonic or mediant, sounds various notes be- fore proceeding to the dominant or to the seventh followed by

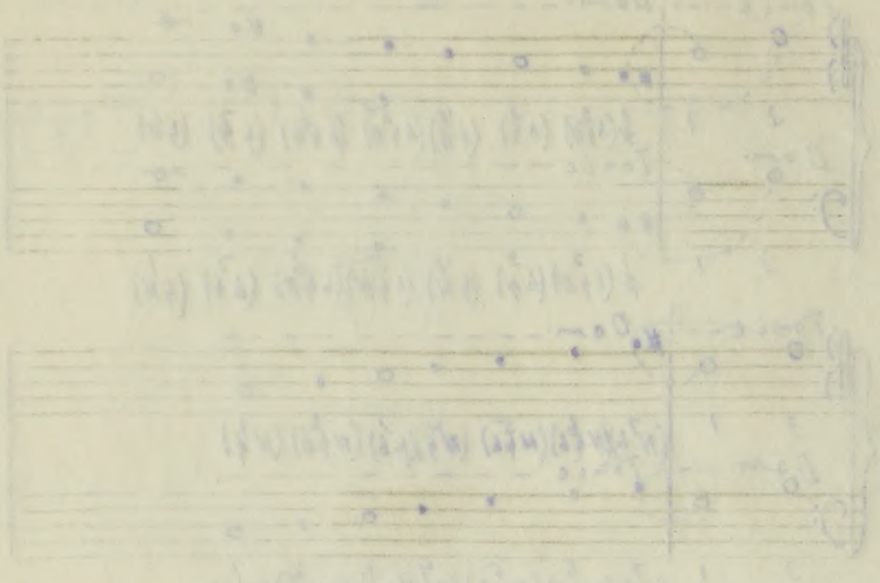


the dominant:



69. THE SUBDOMINANT OF THE PRINCIPAL KEY CONSIDERED THE SEVENTH DEGREE OF THE DOMINANT KEY. It has been said previously that when the subject proceeds to the dominant by sounding the subdominant of the principal key, this subdominant must be treated harmonically — although not altered — as the leading tone of the dominant key. Actually, in this case, we consider this subdominant as the subtonic of the natural scale of the dominant and treat it as though it were the leading tone. We know that in this key the seventh degree is a natural interval.

At any rate, realizing that the dominant of the principal key, heard under these conditions, ceases to be a dominant in order to become the tonic of the dominant key, it is im-



possible to consider this subdominant a root of the perfect triad on the subdominant or the third of the perfect triad on the supertonic of the principal key, since neither of these two triads can determine a modulation to the dominant. On the contrary, it is logical to consider this subdominant as the subtonic of the latter key, since, in this case, it becomes the third of the triad on the dominant of the dominant, and this triad is in the perfect cadence in the dominant.

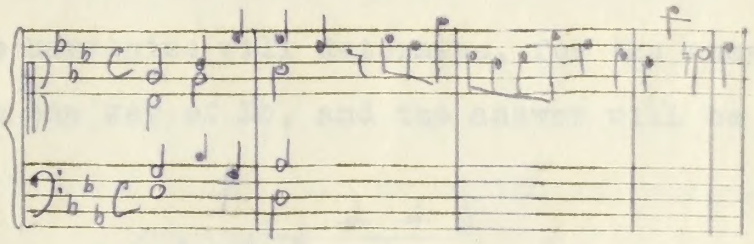
70. Further, one must note, while on this subject, that the harmonies affected by this part of the answer are synonymous with those which are affected by the corresponding part of the subject. As a result of the application of the previously stated principle, ANY NOTE IN THE SUBJECT WHICH BELONGS IN THE DOMINANT KEY MUST BE ANSWERED BY THE CORRESPONDING NOTE IN THE PRINCIPAL KEY.

What is heard of the melody of the subject applies <u>a fortiori</u> to the harmonies determined by this melody.

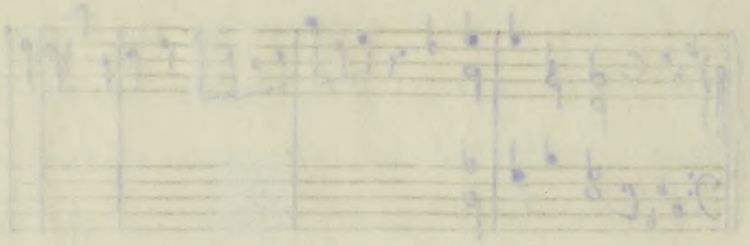
71. TONAL AND HARMONIC ANALYSIS OF THE SUBJECT. It follows from this that we can not analyze a fugue subject, from the point of view of tonality and harmony, in the same manner that we would analyze any melodic phrase. In the fugue subject, the role of the tonic of the dominant key attributed to the fifth degree of the principal key, when heard in the head of the subject, determines a tonal attribution peculiar

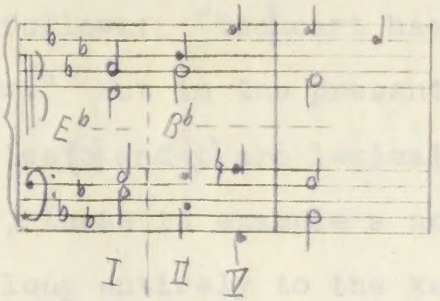
to the degrees immediately preceding the dominant when these degrees are other than the first or third. The correctness of the answer depends upon the strictness of this analysis.

72. If, for example, we analyze the following subject from the tonal point of view by considering it any melodic phrase, we would consider the fundamental harmonies of the first and second measures as belonging to the key of Eb:

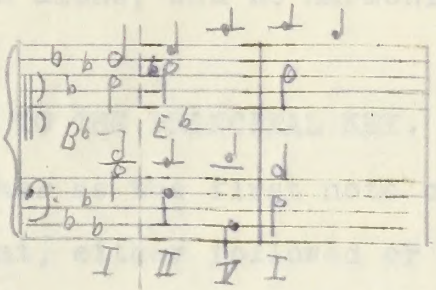


But if we look at it from the special point of view of the fugue, the dominant (bb) of the principal key (second beat in the second measure, to which the first melodic movement of the head of the subject joins) must be considered the tonic of the dominant key. As a result, since the subject modulates to the dominant, the modulation involves a cadence in this key, and this cadence can include only the harmonies attributed to the notes g and c found on the third and fourth beats of the first measure. That necessitates attributing to them the following fundamentals, which are harmonies in the key of Bb:

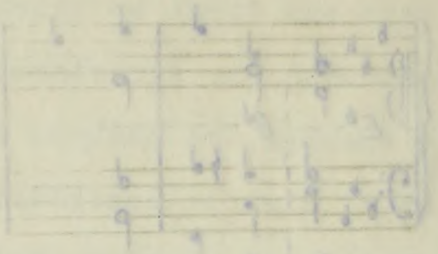




These harmonies will determine, for the answer, similar harmonies in the key of Eb, and the answer will be tonal:



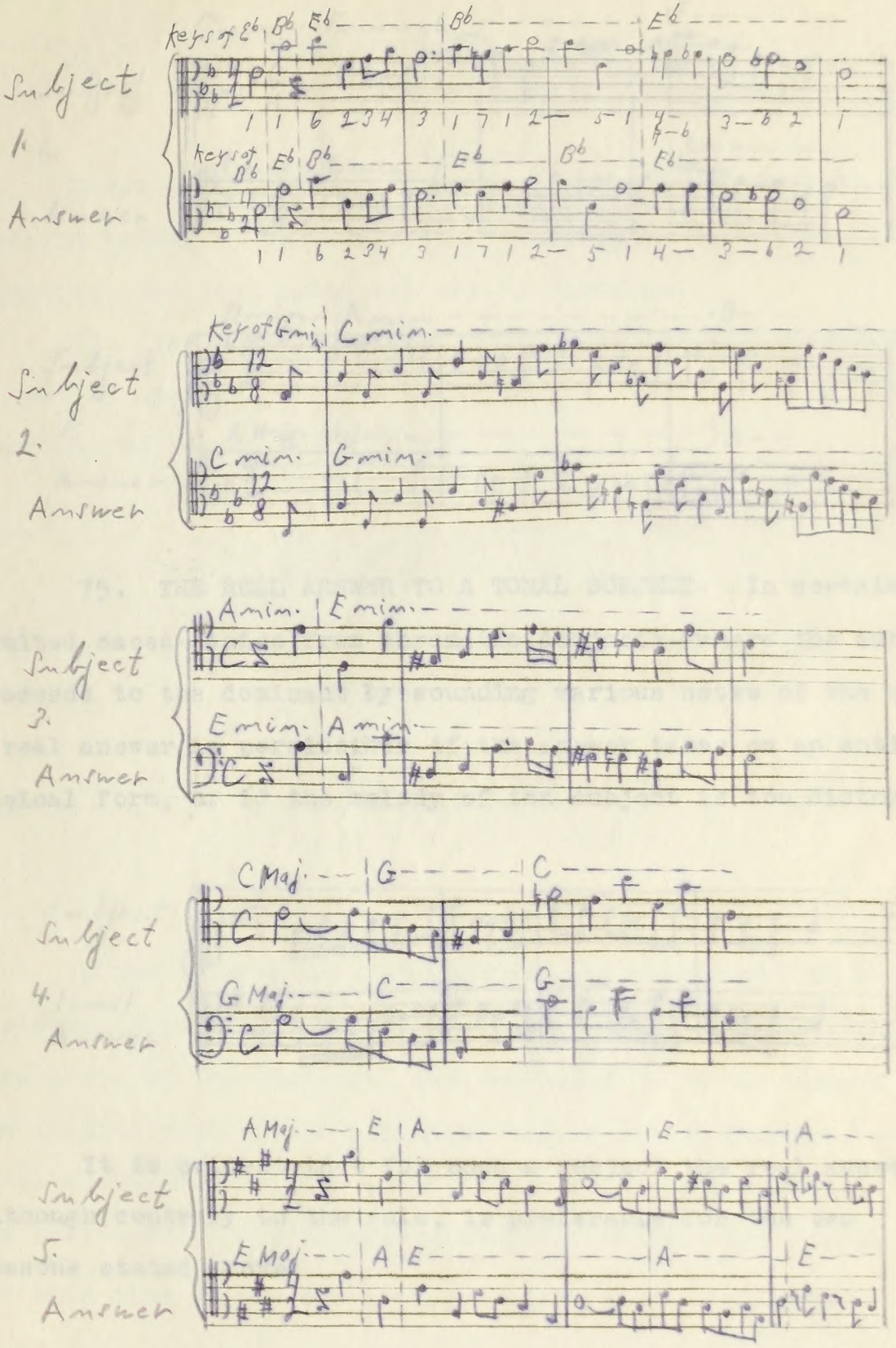
We could have considered the g on the third beat of the first measure of the subject as the third of the subdominant triad in the key of Bb, instead of considering it the dominant of the supertonic triad in the same key. The corresponding harmony of the answer would have given the c of the third beat the role of the third of the subdominant triad in the key of Eb, the cadence also being determined by the supertonic followed by the dominant, or by the subdominant followed by the dominant and proceding to the tonic.

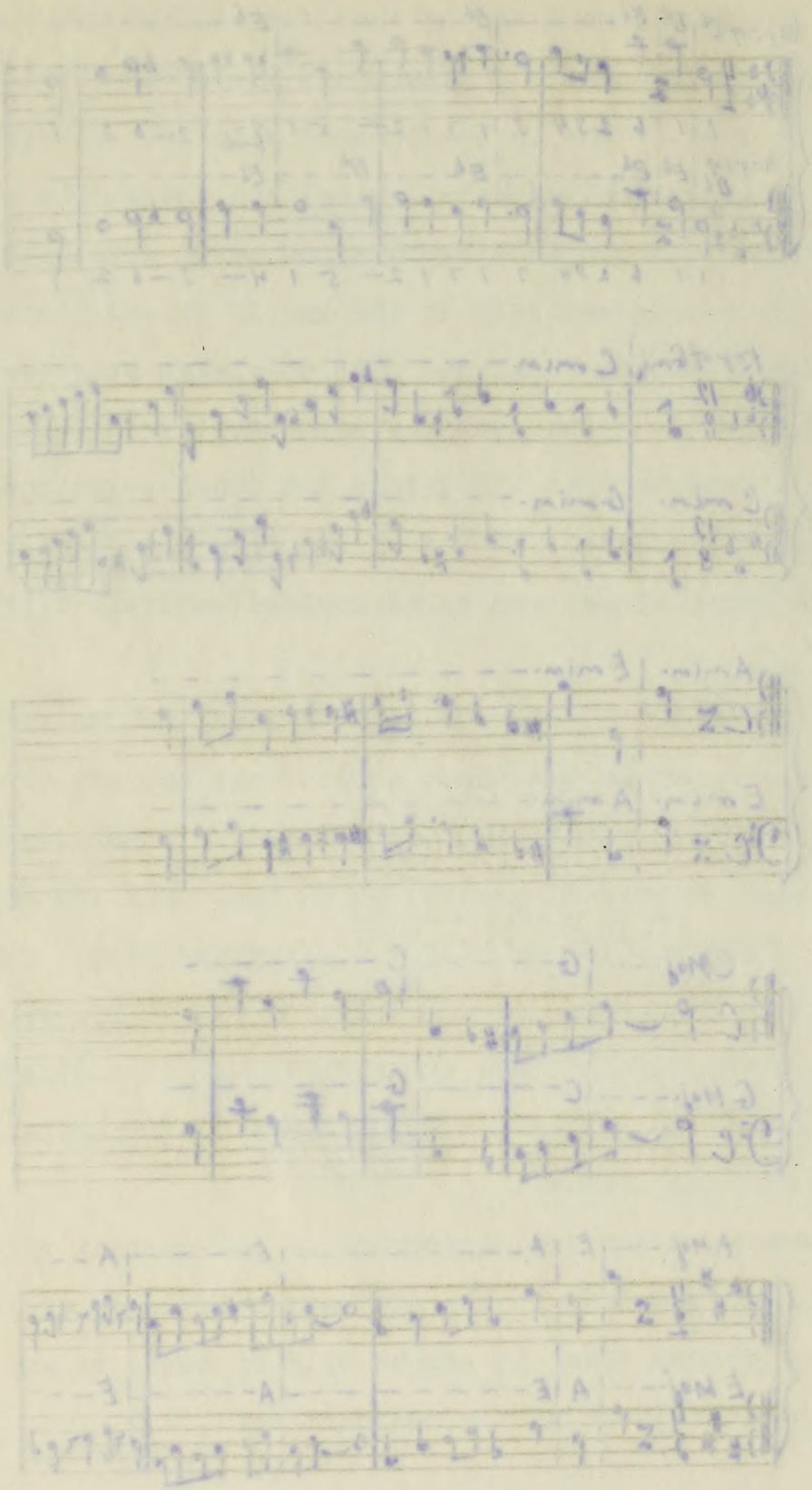


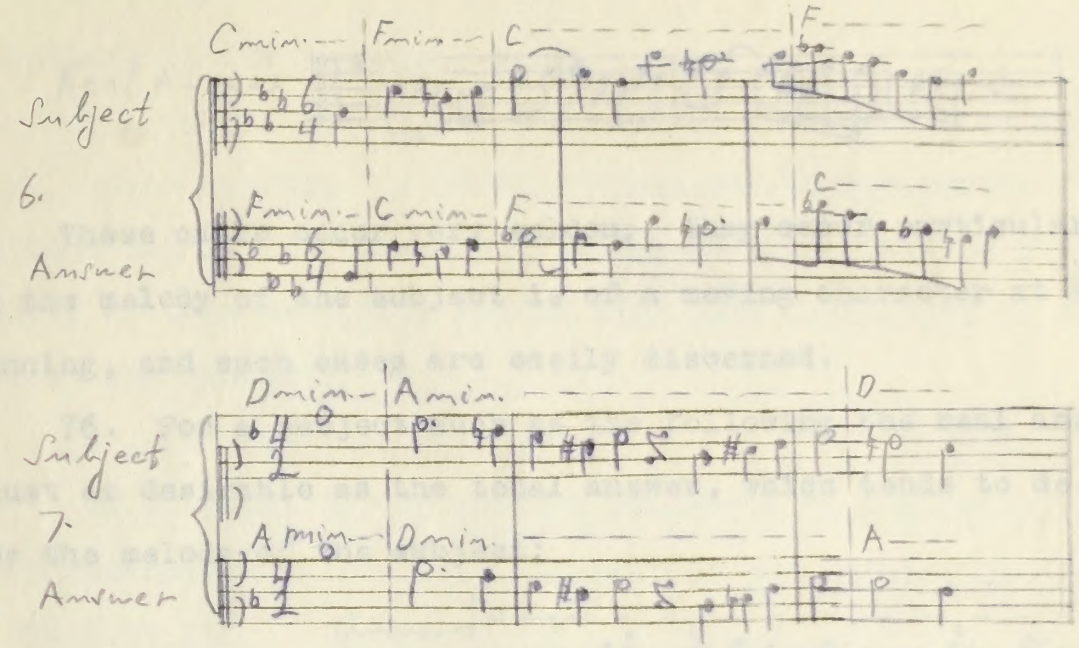
73. It goes without saying that for sentimental reasons we could argue as follows: "The heart has its reasons which the reason doesn't know." But in the present case the aforesaid harmonies in examples (b) and (c) are logical and compatible only with a real answer, those in example a not being applicable here since they belong entirely to the key of Eb and since the subject modulates to the dominant. Let us always consider that this method of regarding the subject harmonically is purely theoretical, having only as its object the tonal relationship of the subject and answer, and let us remember also that the subject, considered alone, can be harmonized entirely differently.

74. RETURN TO THE PRINCIPAL KEY. When the dominant has been heard either as the first note of the subject or after the tonic or mediant, either followed or not by other degrees, the subject must reënter in the principal key. ALL THE NOTES WHICH FOLLOW THE DOMINANT WHEN HEARD UNDER THESE CONDITIONS MUST BE CONSIDERED AS NOTES OF THE SCALE OF THE PRINCIPAL KEY OF THE SUBJECT, UNLESS THEY ARE AFFECTED BY AN ALTERATION CHARACTERISTIC OF THE DOMINANT KEY, OR UNLESS THIS ALTERATION IS UNDERSTOOD IN THE HARMONY.

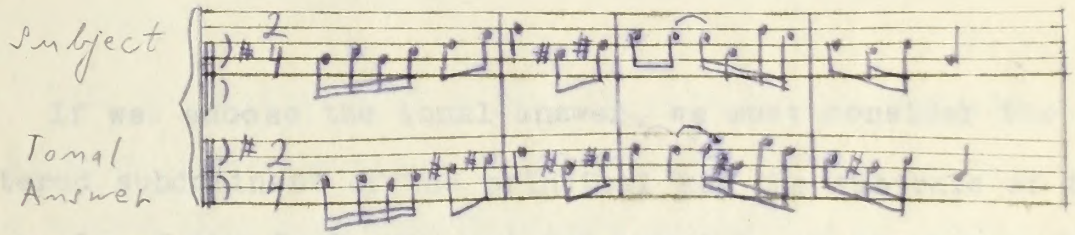
In summary, a subject, according to the special rules of the fugue, can modulate to the dominant only once, and if it modulates a second time, it can be only by means of an alteration characteristic of the dominant key.


Subject 1.
Answer
keys of Eb Bb Eb
Bb
Eb
keys of Db Eb Bb
Eb
Bb
Eb
Subject 2.
Answer
key of Gmin. Cmin.
Cmin. Gmin.
Subject 3.
Answer
Amin. Emin.
Emin. Amin.
Subject 4.
Answer
CMaj. G C
GMaj. C G
Subject 5.
Answer
AMaj. E A E A
EMaj. A E A E

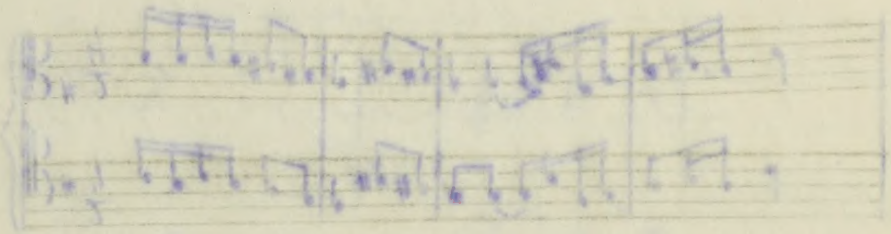


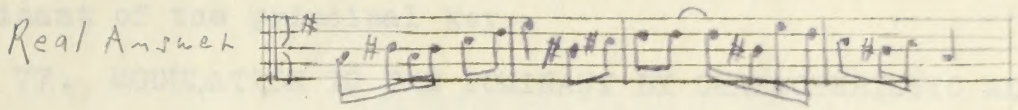


75. THE REAL ANSWER TO A TONAL SUBJECT. In certain limited cases—aside from chromatic subjects—where the subject proceeds to the dominant by sounding various notes of the scale, a real answer is permissible if the answer takes on an anti-musical form, or if the melody of the subject is too distorted:



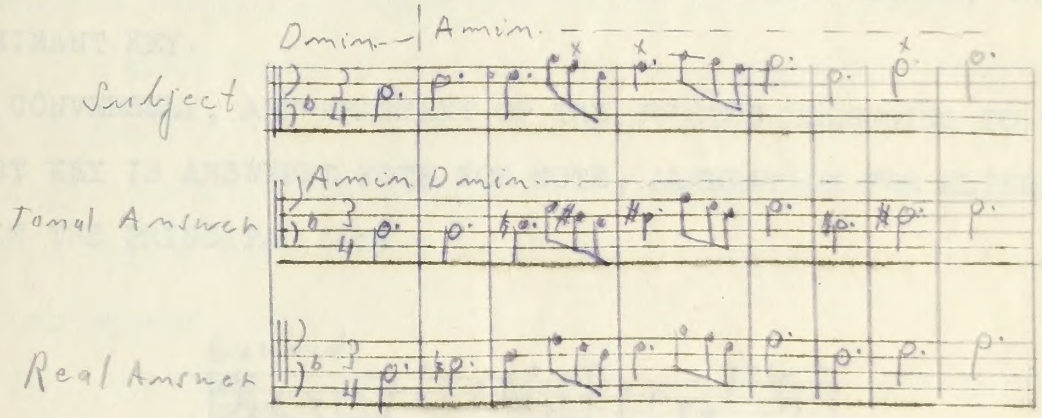
It is evident that for such a subject the real answer, although contrary to the rule, is preferable for the two reasons stated above:



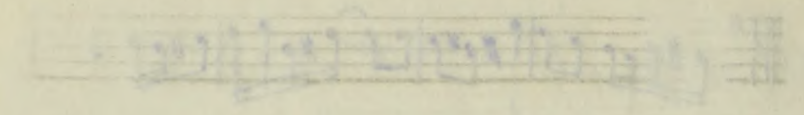


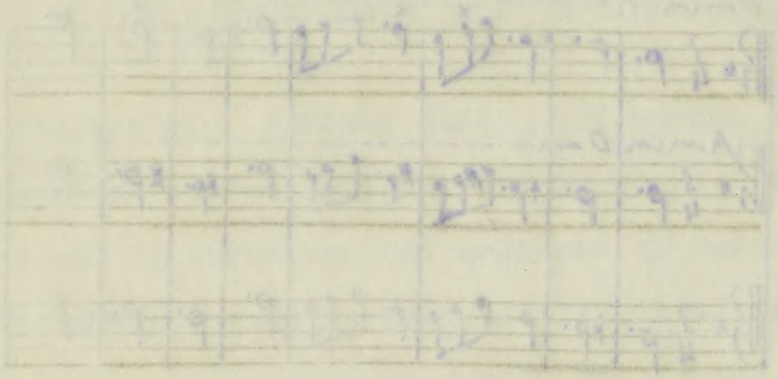
These cases occur very seldom; they occur particularly when the melody of the subject is of a moving character at the beginning, and such cases are easily discerned.

76. For a subject such as the following the real answer is just as desirable as the tonal answer, which tends to de— stroy the melody of the subject:



If we choose the tonal answer, we must consider the unaltered subdominant of the principal key the subtonic of the pure scale of the dominant, and represent it in the answer by the leading tone of the principal key, which so changes the melodic character of the subject that it is better to use the real answer. It is also convenient to have the subject end each time on the dominant preceded by the unaltered





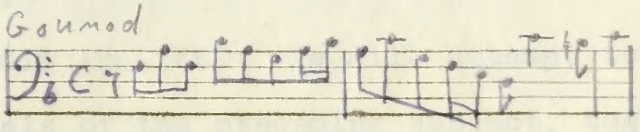
subdominant of the principal key.

77. MODULATION TO THE DOMINANT BY CHARACTERISTIC ALTERATION. TONAL ANSWER. A SUBJECT MODULATES TO THE DOMINANT KEY EACH TIME ONE OF ITS NOTES IS AFFECTED BY AN ALTERATION CHARACTERISTIC OF THIS KEY (SEC. 33) OR WHEN THIS ALTERATION IS UNDERSTOOD IN THE HARMONY.

In this case (sec. 28, 29):

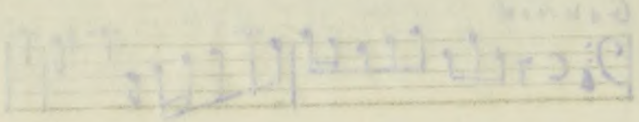
ANY FRAGMENT OF THE SUBJECT BELONGING TO THE PRINCIPAL KEY IS ANSWERED NOTE FOR NOTE, ALTERATION FOR ALTERATION, IN THE DOMINANT KEY.

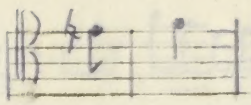
CONVERSELY, ANY FRAGMENT OF THE SUBJECT BELONGING TO THE DOMINANT KEY IS ANSWERED NOTE FOR NOTE, ALTERATION FOR ALTERATION, IN THE PRINCIPAL KEY.



This subject is in F major; it ends on the dominant and also includes the alteration characteristic of the dominant key in the second last note (the ♮ placed before the b, subdominant of the key of F, becoming consequently the leading tone of the key of C, which is the dominant of the key of F).

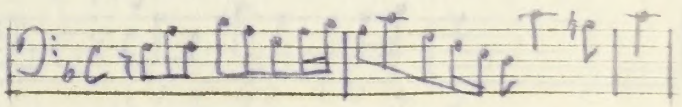
The answer, then, would sound the leading tone followed by the tonic in the key of F, and would end thus:



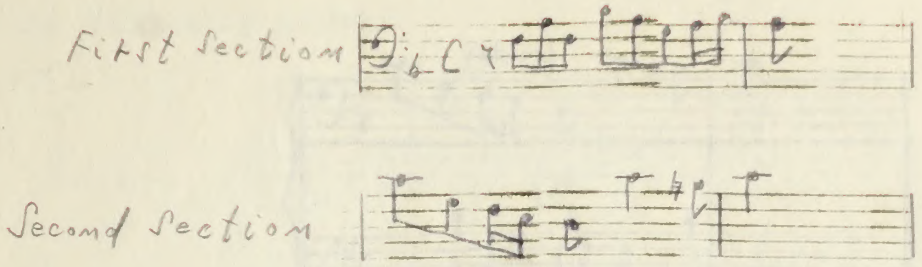


78. But in this subject it is evident that the modulation to the dominant key exists before the characteristic note of the key has been heard. It is not always easy to determine the exact spot at which the modulation to the dominant occurs, and we can, in a great many cases, find two or more tonal interpretations of the subject, all of which are more or less justifiable. It is certain, however, that of all the possible solutions of a specific case, there will be one which is preferable to all the others.

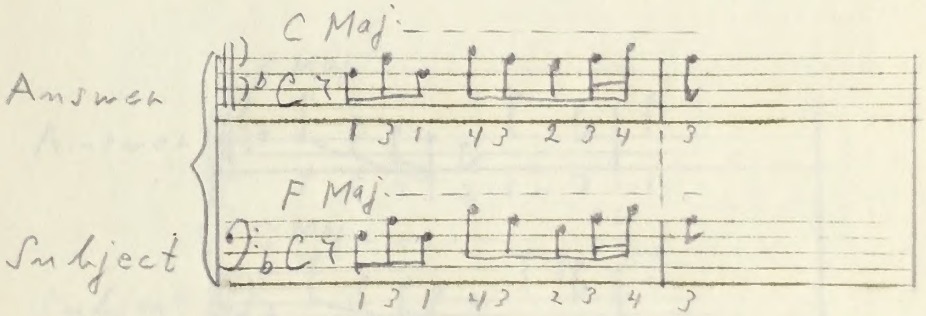
79. SUBJECTS ANALYZED. We will attempt to make this clear by an analysis of the preceding subject, together with some other analogies:

Subject 

For the sake of discussion we admit that this subject can be divided into two distinct melodic sections:

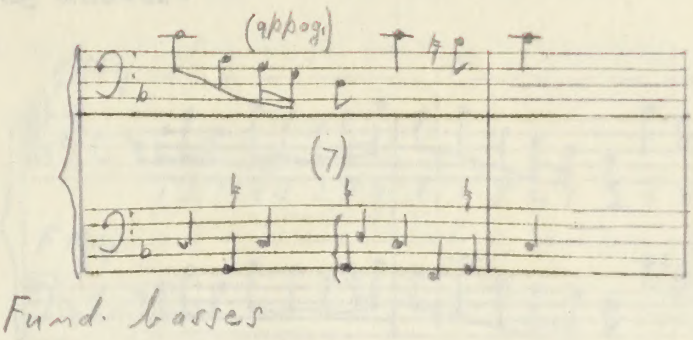


The first section begins on the tonic and does not go to the dominant; we ought to consider it, then, as belonging in the category of the real fugue, and treat the answer as though the subject confined itself entirely to this section. In figuring the intervals of this section in relation to the tonic of the key of F, we get the following answer:

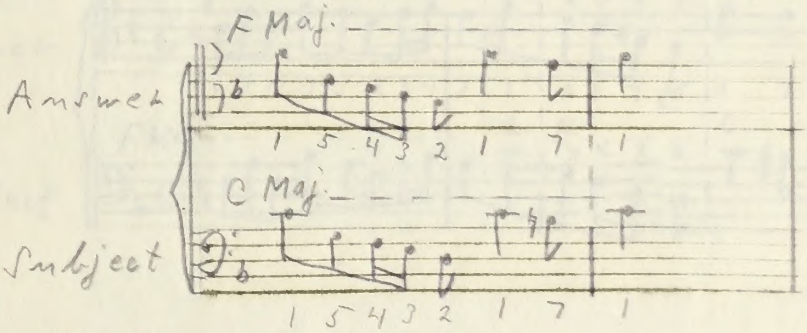


80. The fundamental bass notes of the second section

are as follows:



It is evident that the g, fundamental of the second note of this section, can have only one major chord belonging to the key of C, which naturally implies that the modulation to the dominant must begin on the first note of the second section. THIS ENTIRE SECTION, BELONGING IN THE DOMINANT KEY OF THE SUBJECT, SHOULD BE ANSWERED BY THE CORRESPONDING DEGREES OF THE TONIC KEY:



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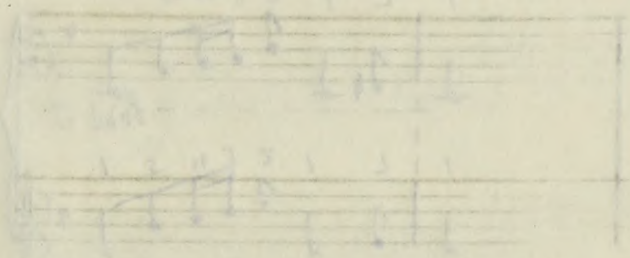
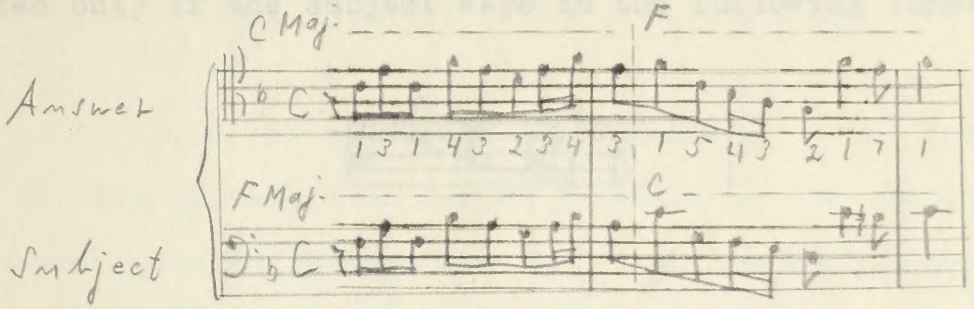
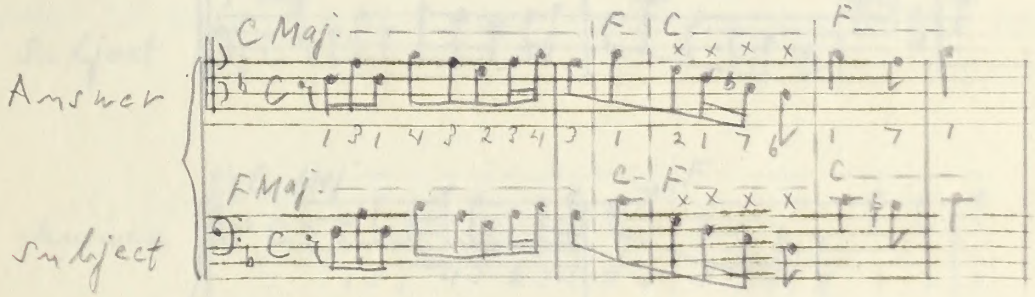
7. Either of these fundamentals is equally correct.



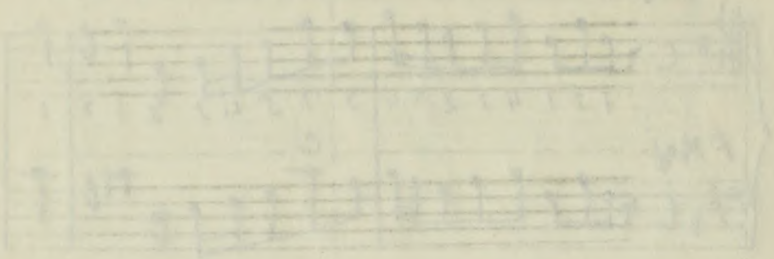
The joining of the two sections of the subject will give us the following answer:

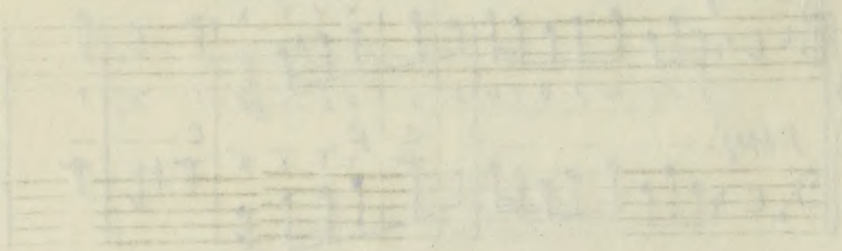


81. The following solutions were proposed at an examination; they are manifestly false. This can be seen by comparing any answer with its subject by placing opposite each of them the harmonies which it would assume in the subject, observing the impossibility of justifying the tonality of these harmonies:

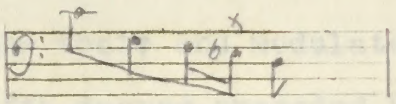


In this answer we must assume that the notes indicated by (+) belong to the key of F, since they have been answered by the corresponding notes in the key of C; one can not under-



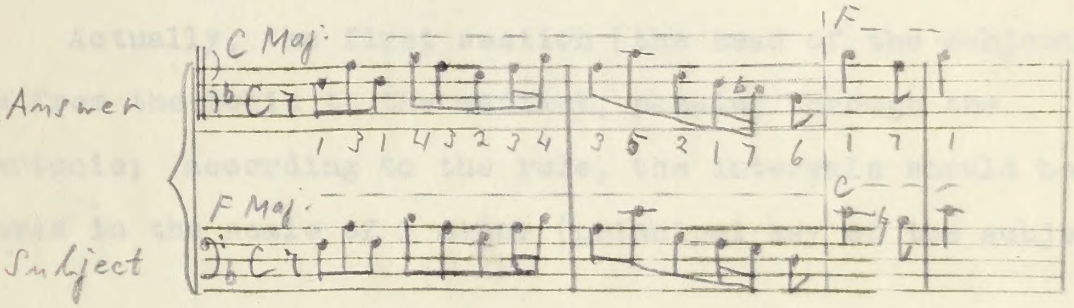


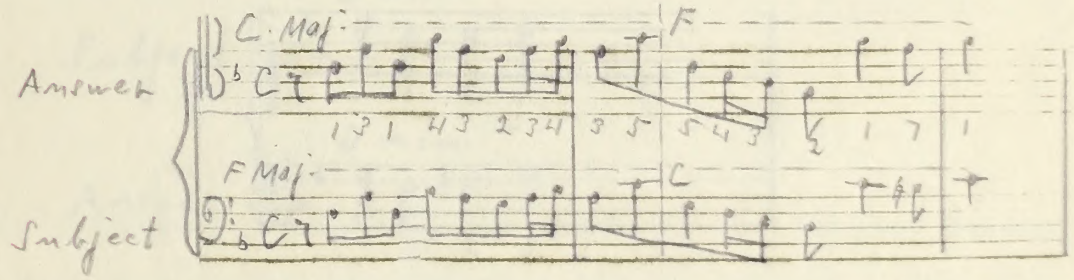
stand, then, why the leading tone of the latter key is affected by an alteration of the key of F; this alteration would be justified only if the subject were in the following form:

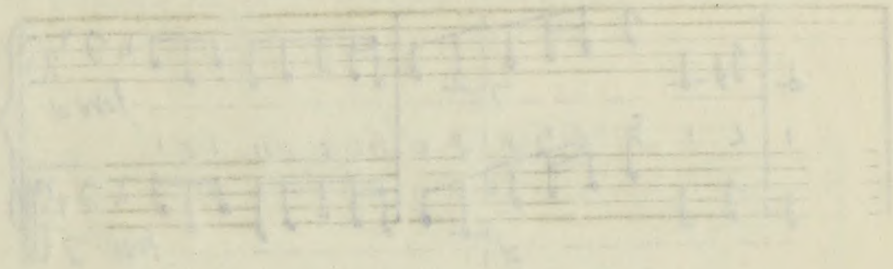


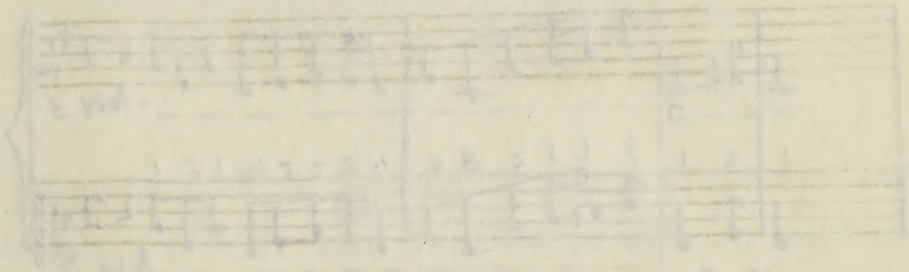
This, however, is musically impossible.

82. If we analyzed in like manner the two following solutions, we would see that they were unjustifiable both harmonically and tonally:

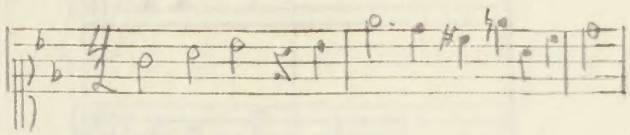




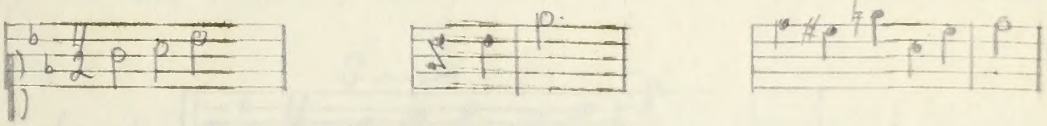




83. The following subject is is G minor:

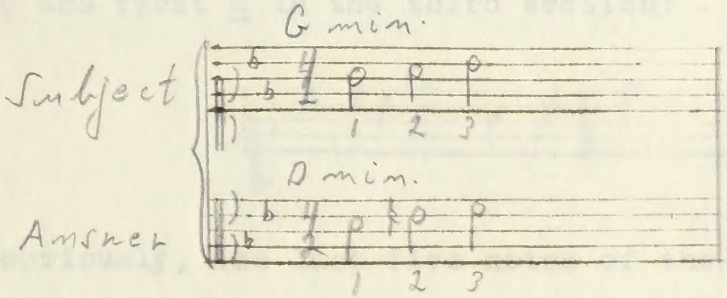


It bigins on the tonic and modulates to the dominant, for it ends on the fifth degree preceded by the alteration characteristic of the dominant key. It can be divided into three melodic sections:



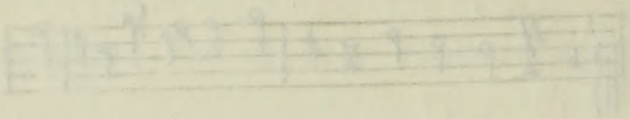
The first two sections are obviously in G minor.

Actually, the first section (the head of the subject) goes from the tonic to the msdiant, passing through the supertonic; according to the rule, the intervals should be figured in the scale of G minor (principal key of the subject):

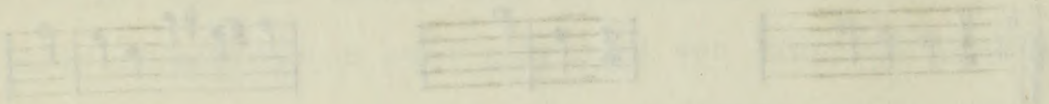


The second section can have only the following funda—mentals:

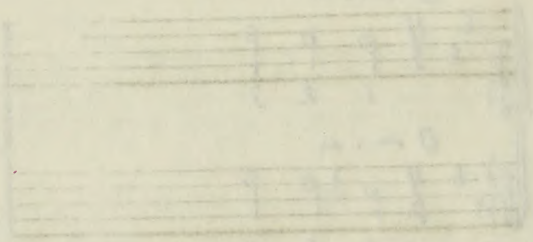
83. The following subject is in G minor:



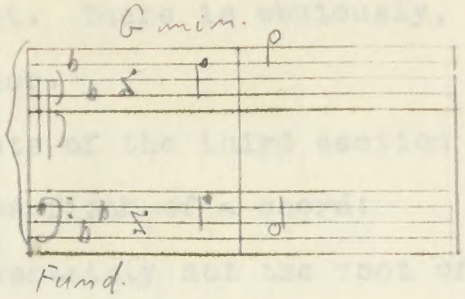
It begins on the tonic and modulates to the dominant, for it ends on the fifth degree preceded by the alteration characteristic of the dominant key. It can be divided into three melodic sections:



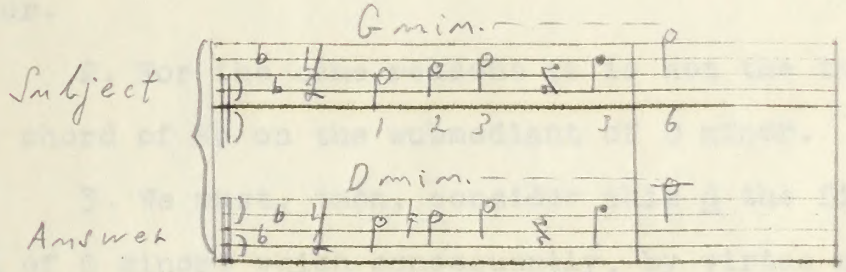
The first two sections are obviously in G minor. Actually, the first section (the head of the subject) goes from the tonic to the mediant, passing through the subdominic; according to the rule, the intervals should be figured in the scale of G minor (principal key of the subject):



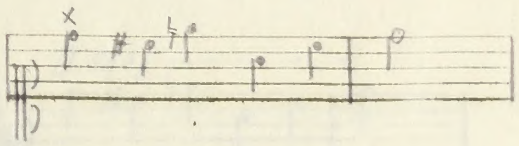
The second section can have only the following fundamentals:



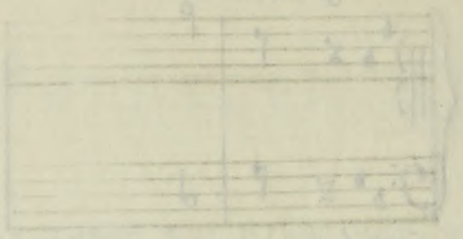
The answer to the first two sections combined will be as follows:



84. There can no longer be any doubt as to the tonal role of the first d in the third section:



since obviously, the last five notes of the subject belong to the key of D minor, the dominant of the subject. Actually, the c (subdominant of G) and the e (submediant of G) bear the alteration characteristic of the key of D. The subject finally



ends on the dominant. There is obviously, then, a modulation to the key of D minor.

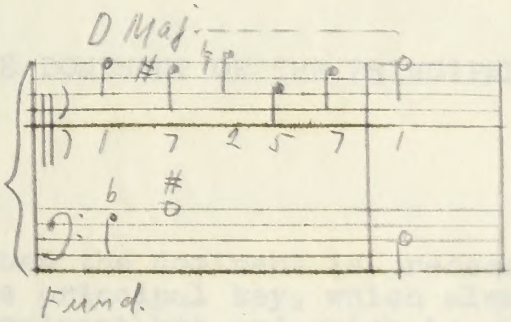
The first note of the third section can only be taken as a root, third, or fifth of a chord:

1. It is certainly not the root of the chord of D minor, the preceding note, e, being the third of the chord on the subdominant of G, and these two chords can not be connected. Neither is it the root of the chord of D major (dominant of G minor), for the tonality of D minor does not warrent a chord of D major.

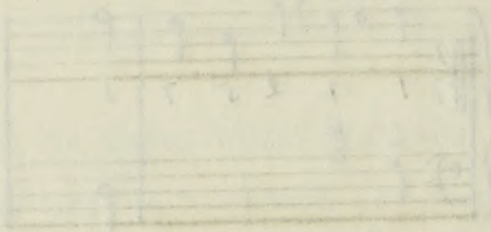
2. For the same reasons it is not the third of the major chord of B♭ on the submediant of D minor.

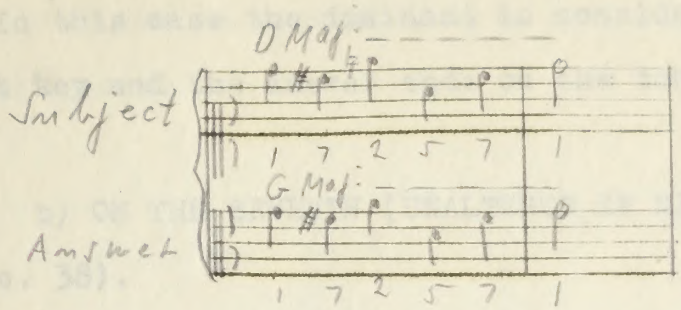
3. We must, then, consider this d the fifth of the chord of G minor, which consequently, by virtue of the c♯ which immediately follows it, becomes the subdominant of the key of D minor. We must, then, attribute to this d the fundamental, g, and consider it (the d) the tonic of D minor.

The third section will then have for its fundamentals:

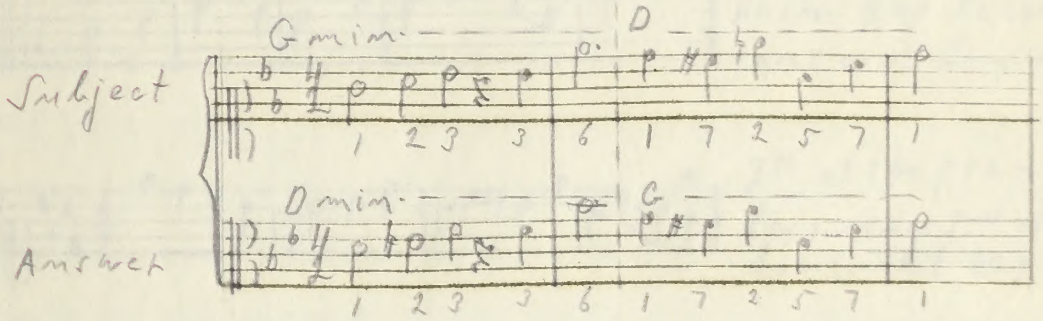


And for an answer:





The complete subject and answer follow:



85. THE SUBJECT ENDING ON THE DOMINANT OR THE SEVENTH. THE TONAL ANSWER. A SUBJECT MODULATES TO THE DOMINANT WHEN IT ENDS:

a) ON THE DOMINANT OF THE PRINCIPAL KEY[8] (sec 37).

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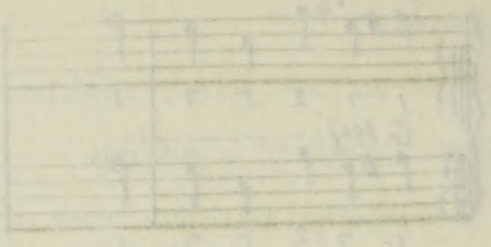
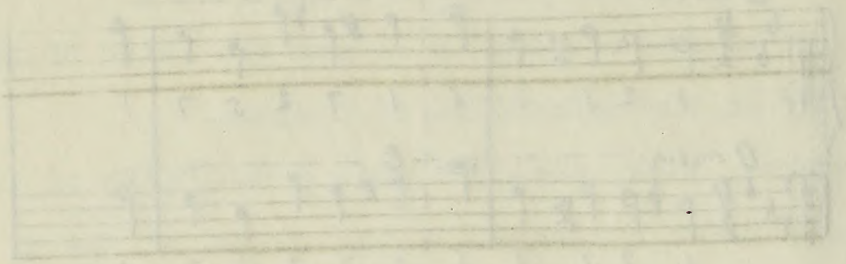
8. Even when the dominant is preceded by the unaltered subdominant of the principal key, which always becomes the subtonic of the dominant key and which is, in the answer, represented by the leading tone of the principal key (sec. 76).

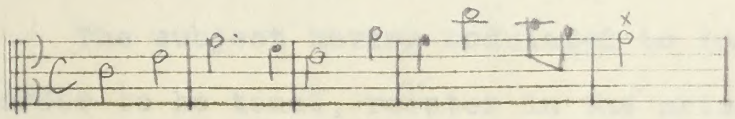


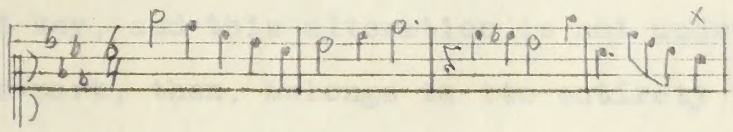


In this case the dominant is considered the tonic of the dominant key and the answer ends on the tonic of the principal key.

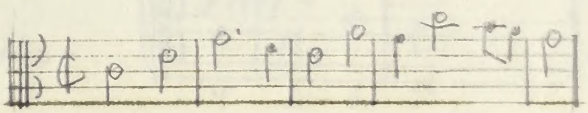
b) ON THE SEVENTH (UNALTERED IN MINOR) OF THE PRINCIPAL KEY (sec. 38).

In this case the seventh (unaltered in minor) is considered the third of the dominant key and the answer ends on the third of the principal key:

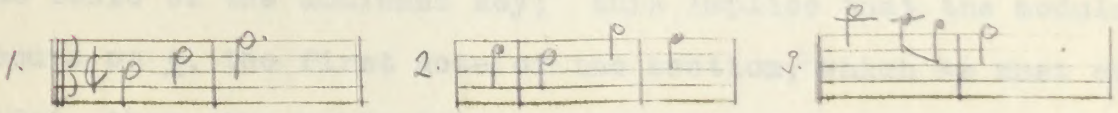




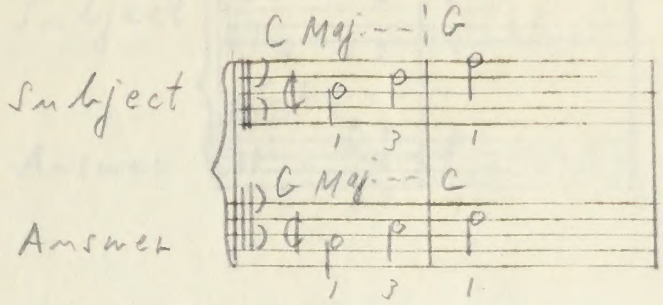
86. In order to find the answer to these subjects they must be submitted to the same process of analysis which the subjects in the preceding paragraphs underwent:



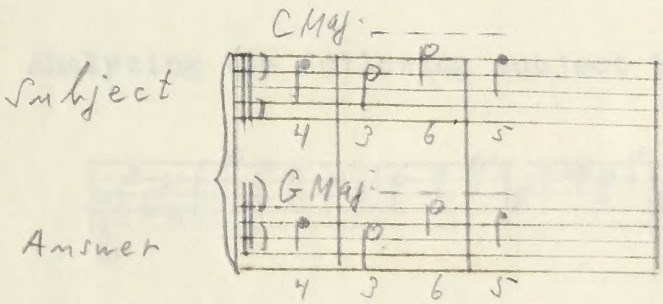
This subject can be divided into three parts:



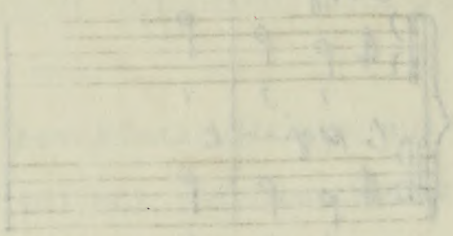
The first part, according to the rule, calls for the following answer:

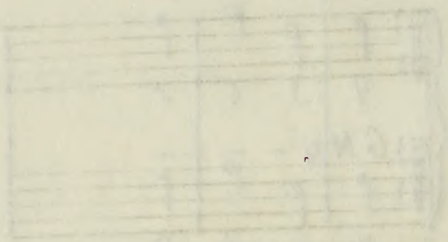


The subject having modulated to the dominant, must, in order to be tonal, reënter in the principal key. Now in the second part there is no characteristic alteration in the dominant key, and this alteration is not understood in the harmony; this part, then, belongs in its entirety to the principal tonality of the subject, which calls for the following answer:

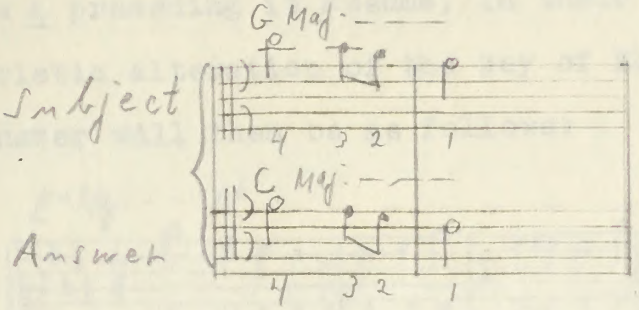


In the third part, the final note must be considered the tonic of the dominant key; this implies that the modulation occurs on c, the first note of the section, which we must consider, then, the subdominant of the key of G, and which would

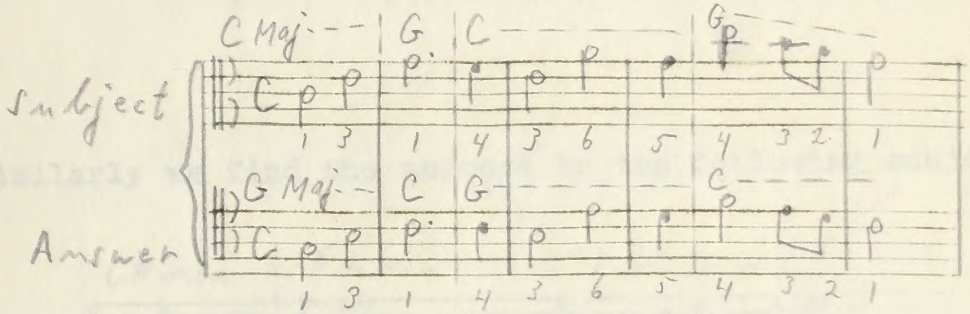




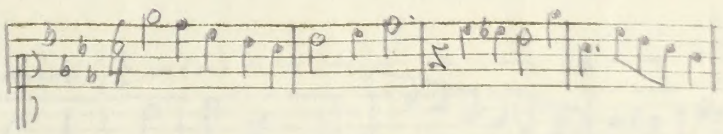
call for the following answer:



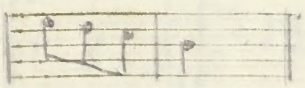
The complete subject and answer follow:



87. Analyzing the following subject in the same way:

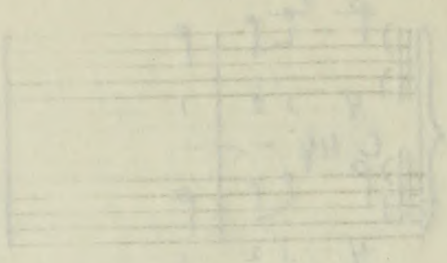


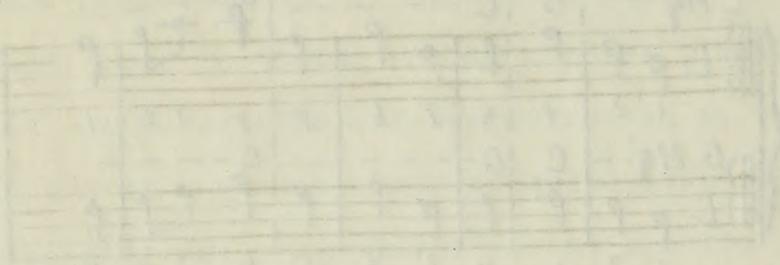
we find that the last figure, in its entirety:

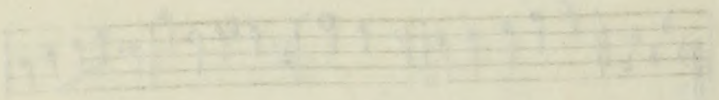


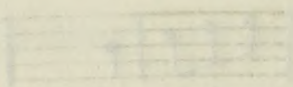
belongs in the key of E♭, dominant of the principal key.

Actually the last note g, according to rule, must be



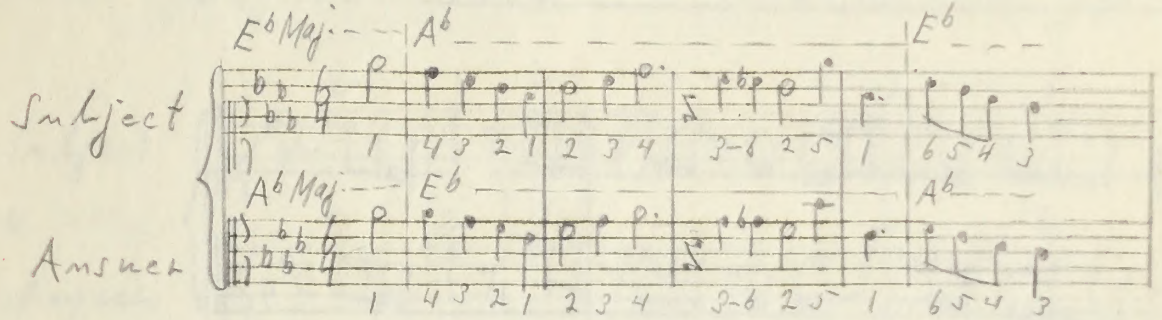




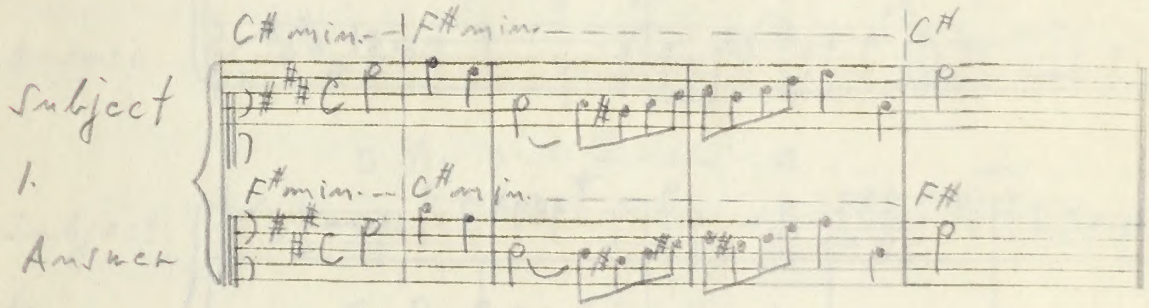


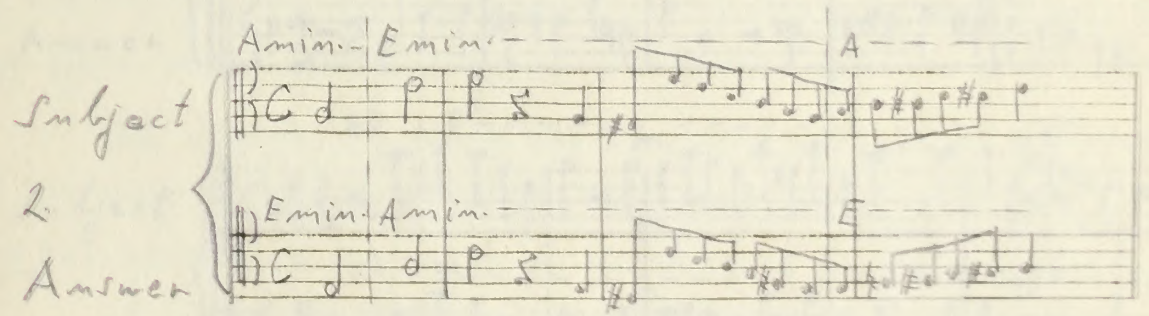
considered the mediant of the dominant key of Eb; consequently the b and the a preceding it assume, in their harmony, the d♮, the characteristic alteration of the key of Eb.

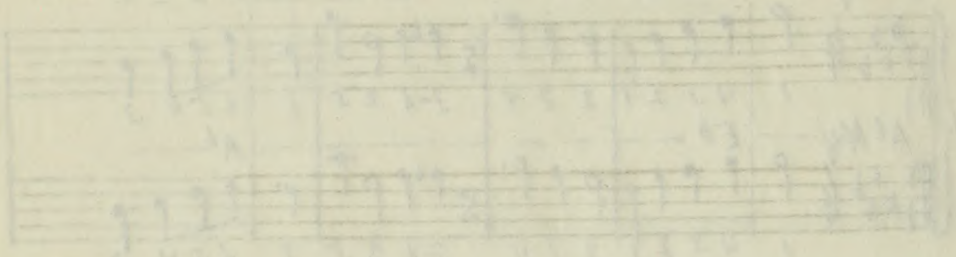
The answer will then be as follows:

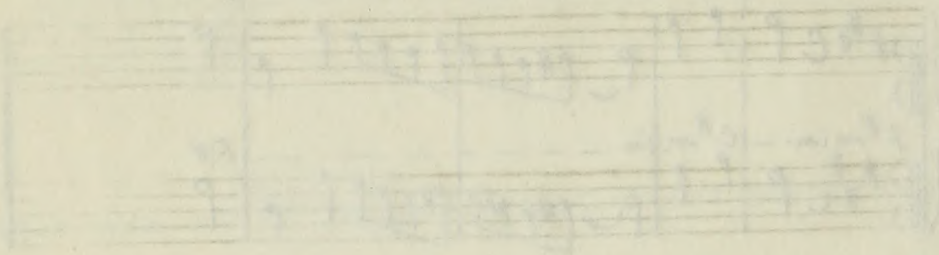


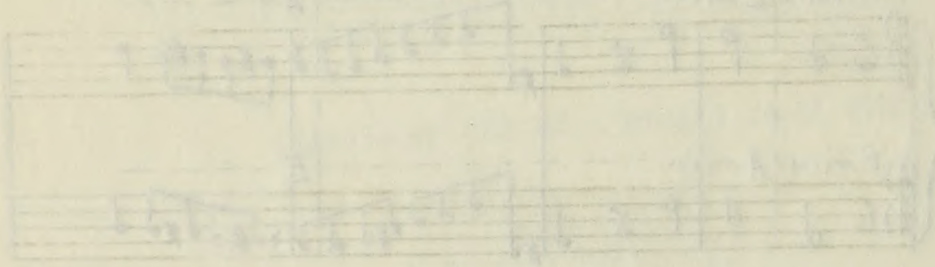
Similarly we find the answers to the following subjects:

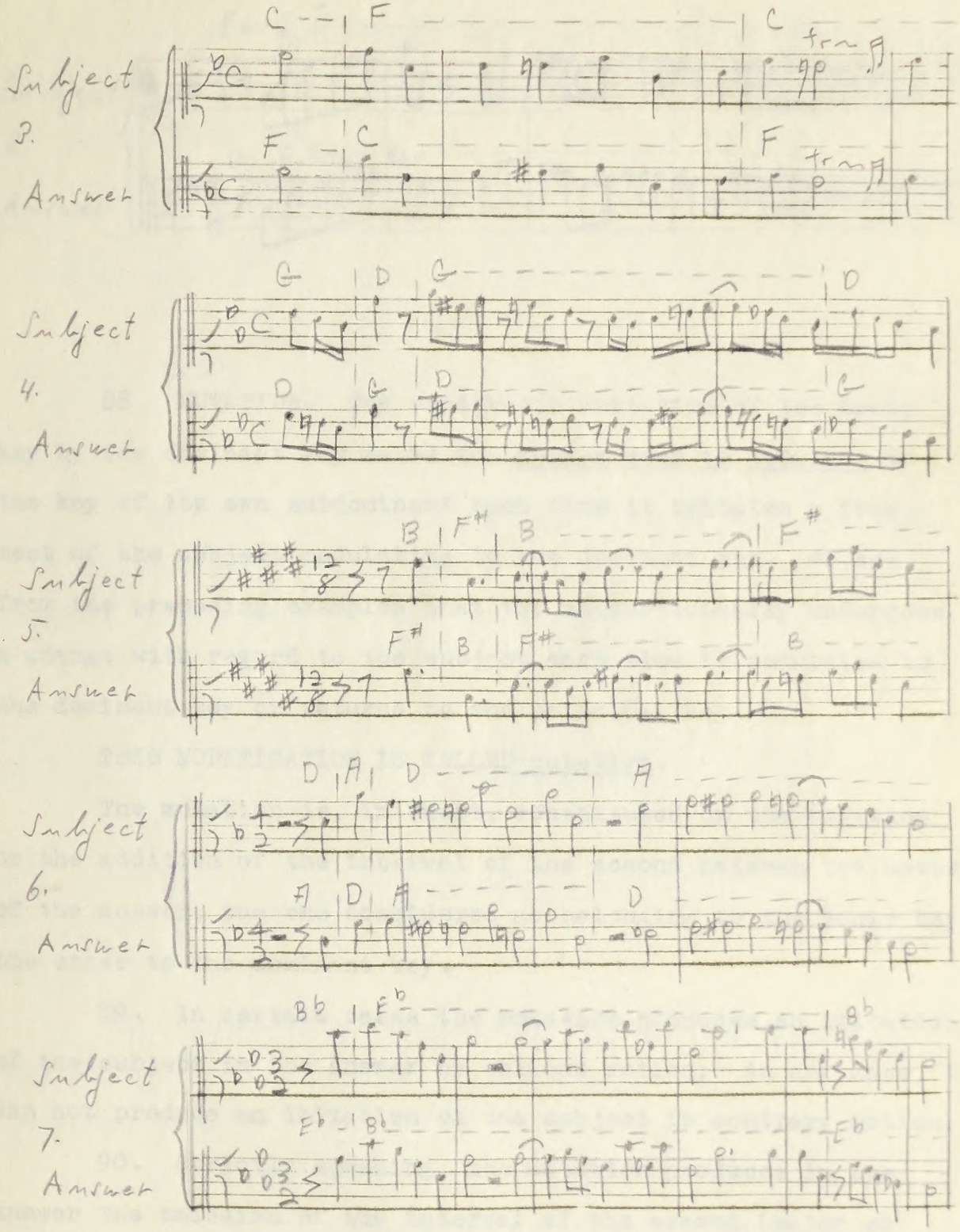











Subject
3.
Answer
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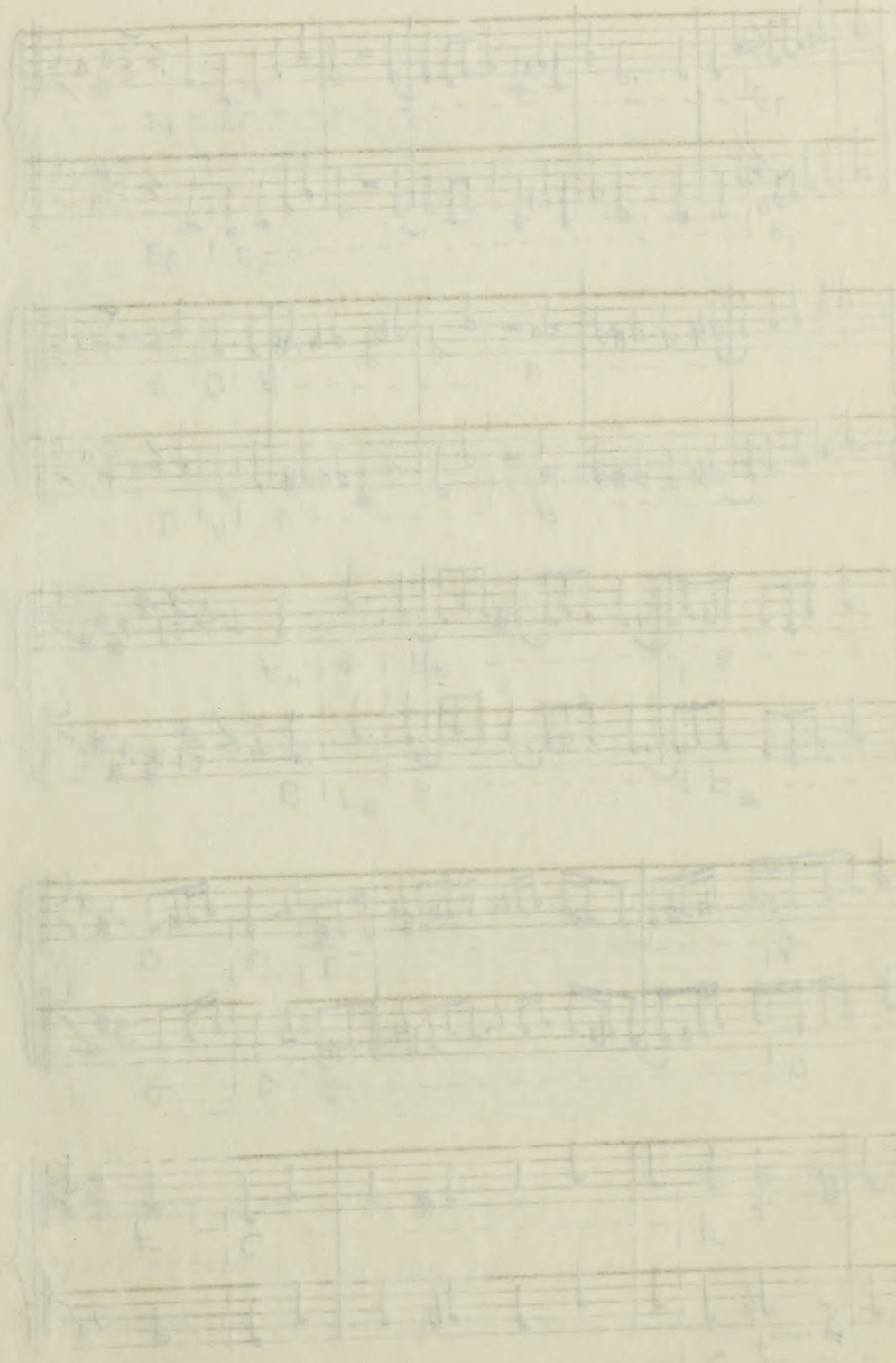
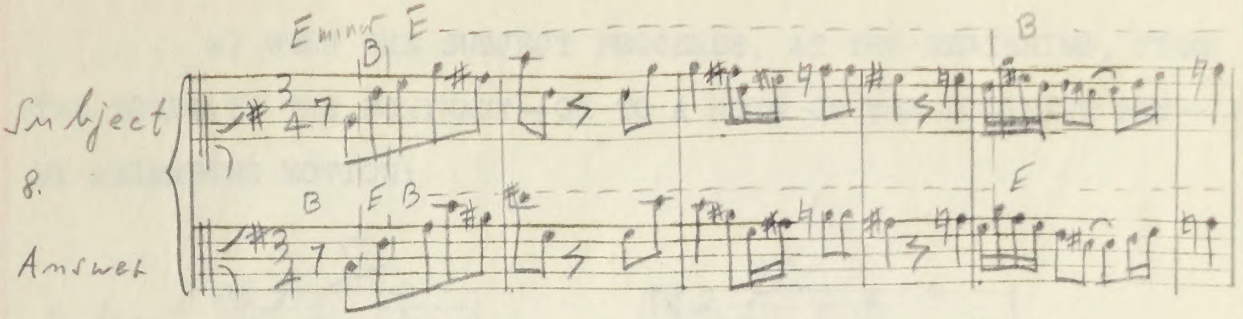
Answer





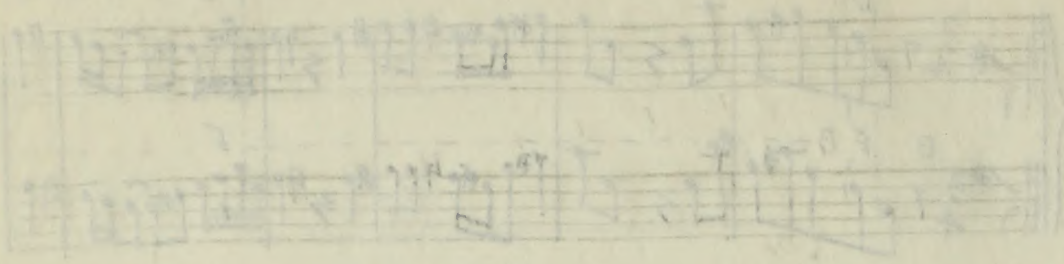
88. MUTATION. The reciprocal imitation of the tonic key by the dominant key makes the answer seem to modulate to the key of its own subdominant each time it imitates a fragment of the subject modulating to the dominant key. We see from the preceding examples that the answer actually undergoes a change with regard to the subject each time it modulates to the dominant key or returns to the principal key.

THIS MODIFICATION IS CALLED mutation.

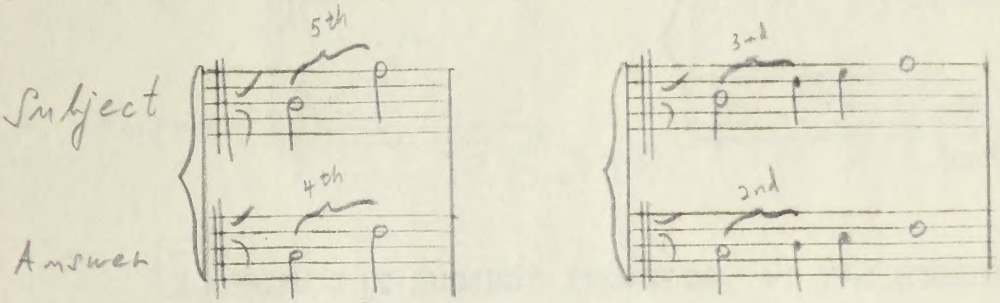
The mutation is, in short, constituted by the omission or the addition of the interval of the second between two notes of the answer, the one considered as belonging to the tonic key, the other to the dominant key.

89. In certain cases the mutation produces an imitation of the subject in the answer by oblique motion; in any case, it can not produce an imitation of the subject in contrary motion.

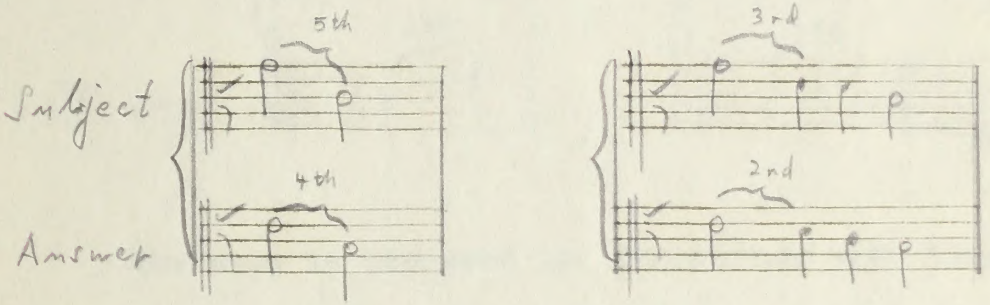
90. Strictly speaking, the mutation produces in the answer the omission of the interval of the second (major or minor according to mode):



a) WHEN THE SUBJECT PROCEEDS, AT THE BEGINNING, FROM THE TONIC TO THE DOMINANT—OR TO A NOTE OF THE DOMINANT KEY—BY ASCENDING MOTION:



b) WHEN THE SUBJECT PROCEEDS, AT THE BEGINNING, FROM THE DOMINANT TO THE TONIC— OR TO A NOTE OF THE TONIC KEY— BY DESCENDING MOTION:



91. Conversely— The mutation produces in the answer the addition of the interval of the second (major or minor according to mode):

a) WHEN THE SUBJECT PROCEEDS, AT THE BEGINNING, FROM THE TONIC TO THE DOMINANT—OR TO A NOTE OF THE DOMINANT KEY—

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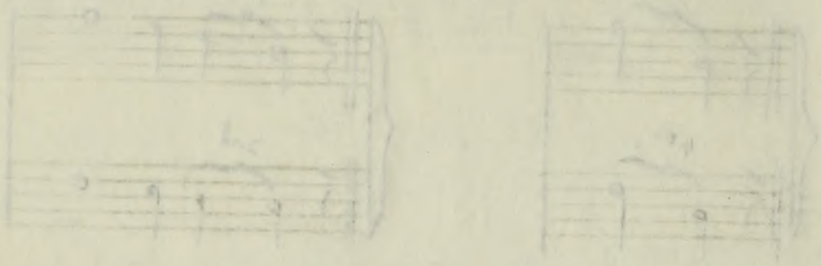
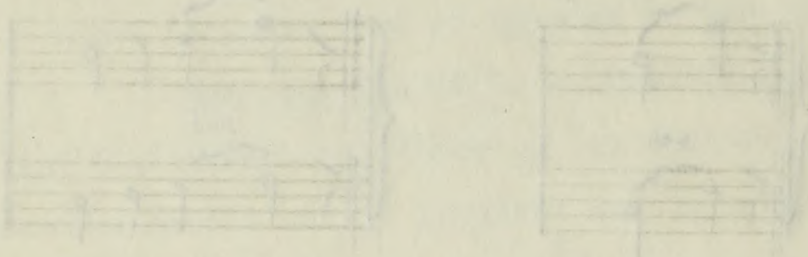


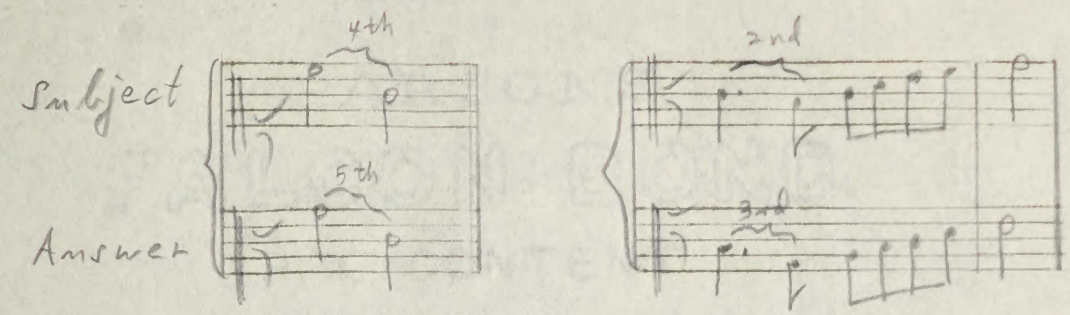
b) WHEN THE SUBJECT PROCEEDS, AT THE BEGINNING, FROM THE DOMINANT TO THE TONIC—OR TO A NOTE OF THE TONIC KEY—BY DESCENDING MOTION:



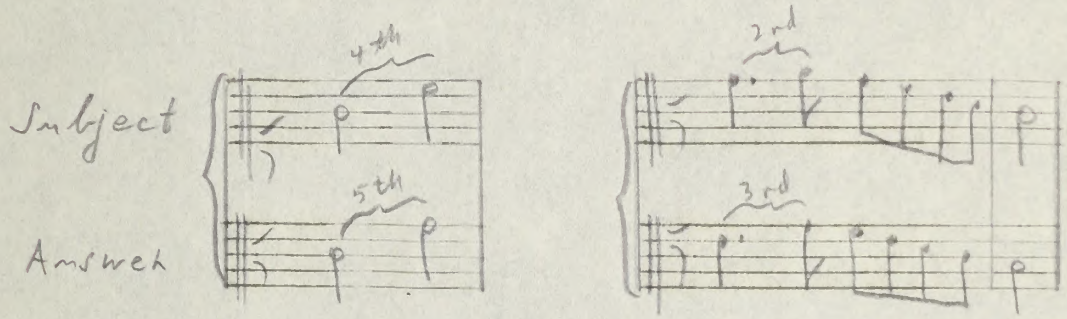
91. Conversely—The subtraction produces in the answer the addition of the interval of the second (maj)or or minor according to mode):

a) WHEN THE SUBJECT PROCEEDS, AT THE BEGINNING, FROM THE TONIC TO THE DOMINANT—OR TO A NOTE OF THE DOMINANT KEY—

BY DESCENDING MOTION:



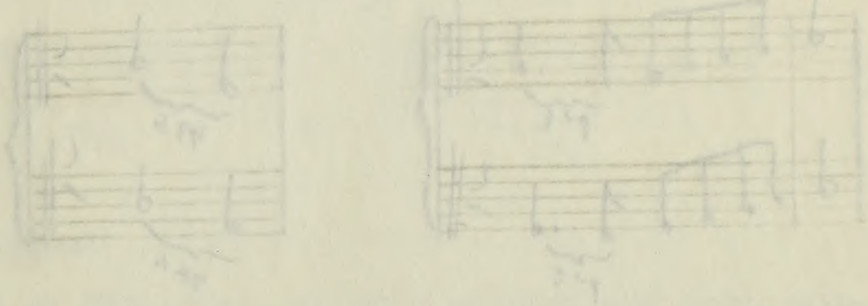
b) WHEN THE SUBJECT PROCEEDS, AT THE BEGINNING, FROM THE DOMINANT TO THE TONIC — OR TO A NOTE OF THE TONIC KEY — BY ASCENDING MOTION:

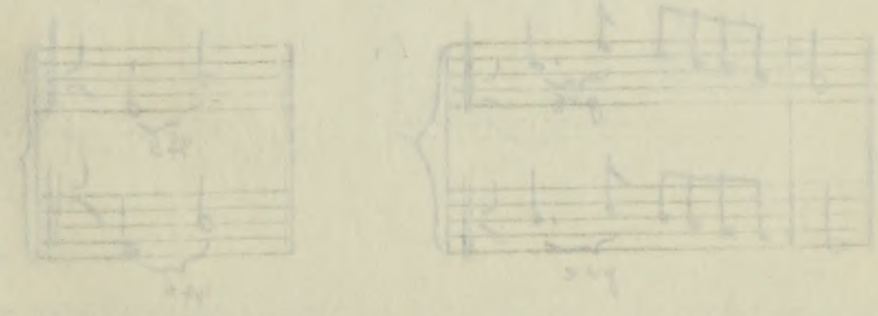


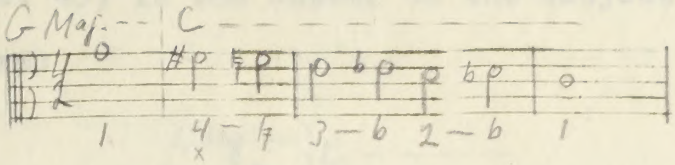
The same is produced in like manner each time the subject modulates from the principal key to the dominant and vice versa.

92. OBSERVATIONS ON CHROMATIC SUBJECTS. An imitation of the subject in contrary motion would be produced if:

a) In the answer of a chromatic subject proceeding at the beginning from the dominant to the tonic by descending motion:

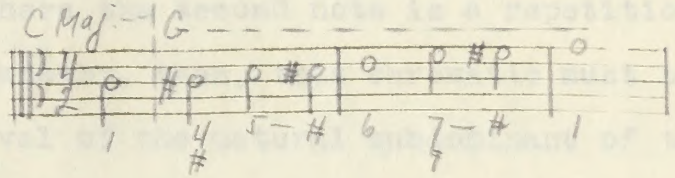






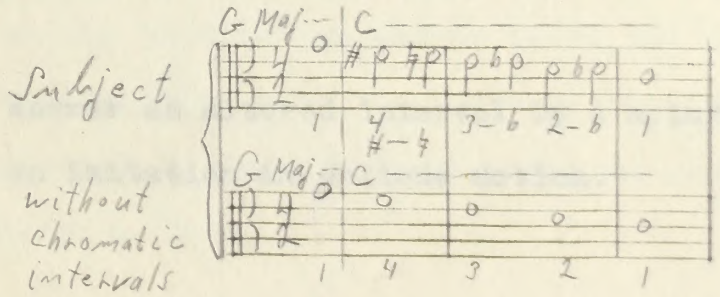
one were willing to reproduce the chromatic alteration of the subdominant of the principal key when it immediately follows the dominant of the principal key, which is considered the tonic of the dominant key.

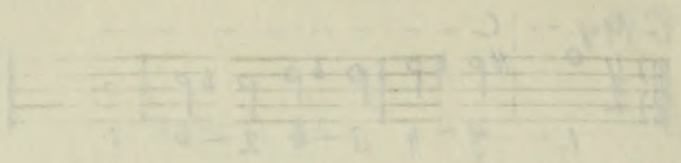
b) In the answer of a chromatic subject proceeding at the beginning from the tonic to the dominant by ascending motion:



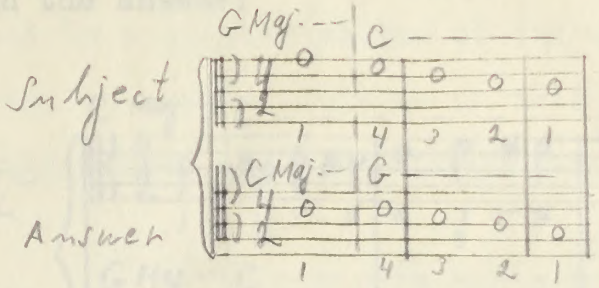
one were willing to reproduce the chromatic alteration of the subdominant of the dominant key when it immediately follows the tonic of the principal key and when the subject sounds all the degrees between the tonic and the dominant.

93. In order to thoroughly understand the mechanism of the answer of a subject belonging to one of the two preceding types, we must disregard the chromatic intervals:

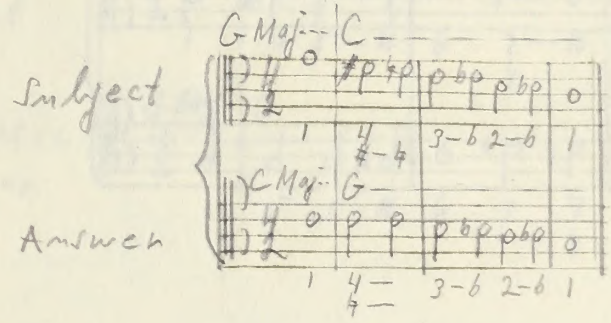




Here (sec. 43) is the answer to the subject reduced to its diatonic form:



If in this subject we could insert a chromatic interval between the first and second notes, it would not be the same in the answer where the second note is a repetition of the first; in the answer, then, this chromatic must be repeated until the interval of the natural subdominant of the dominant key is reached:



and we must answer an altered interval by a natural interval, which gives an imitation in oblique motion.

Here (exx. 43) is the answer to the subject reduced to
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between the first and second notes, it would not be the same
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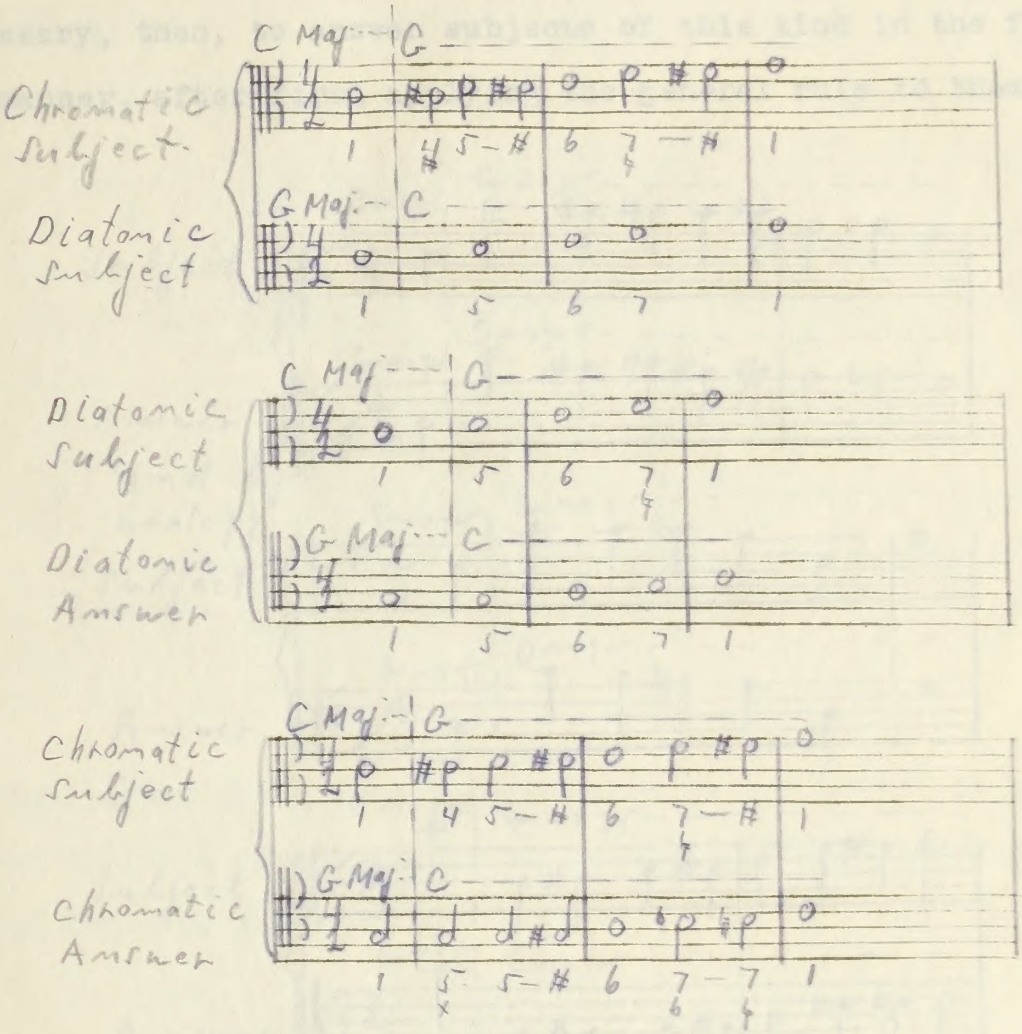
which gives an imitation in oblique motion.

94. By similarly treating a subject proceeding directly to the dominant by ascending chromatic motion, we obtain the same result in the answer:



Here we see that in the answer it is the dominant of the principal key (identical with the tonic of the dominant key) which we must repeat, since between these two notes we can insert a chromatic half-tone.

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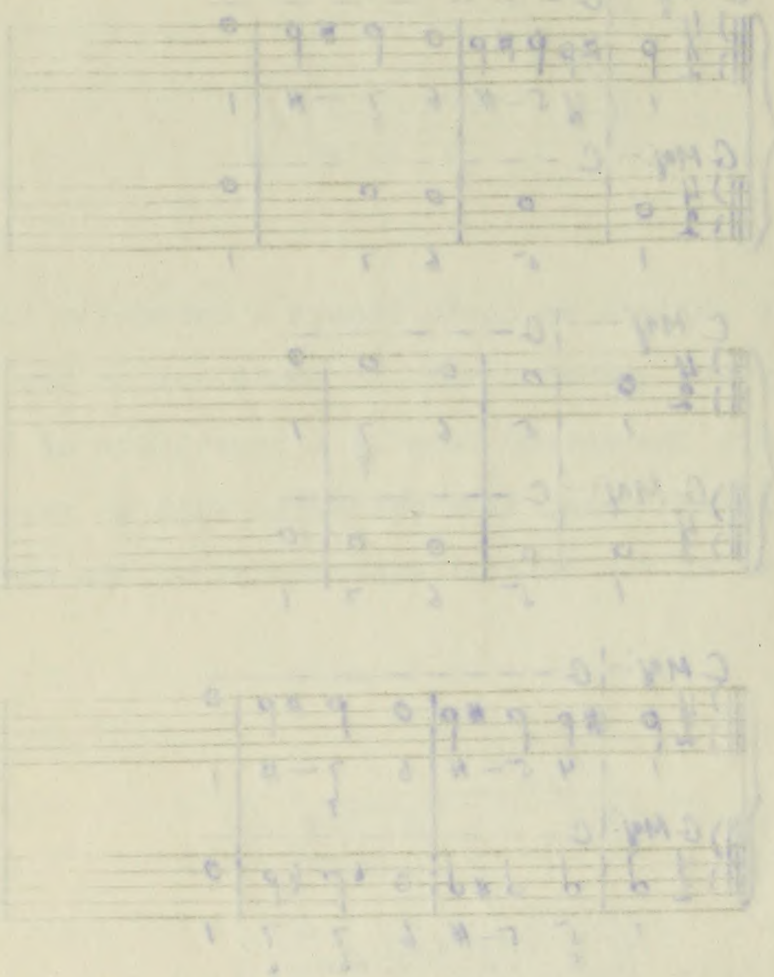
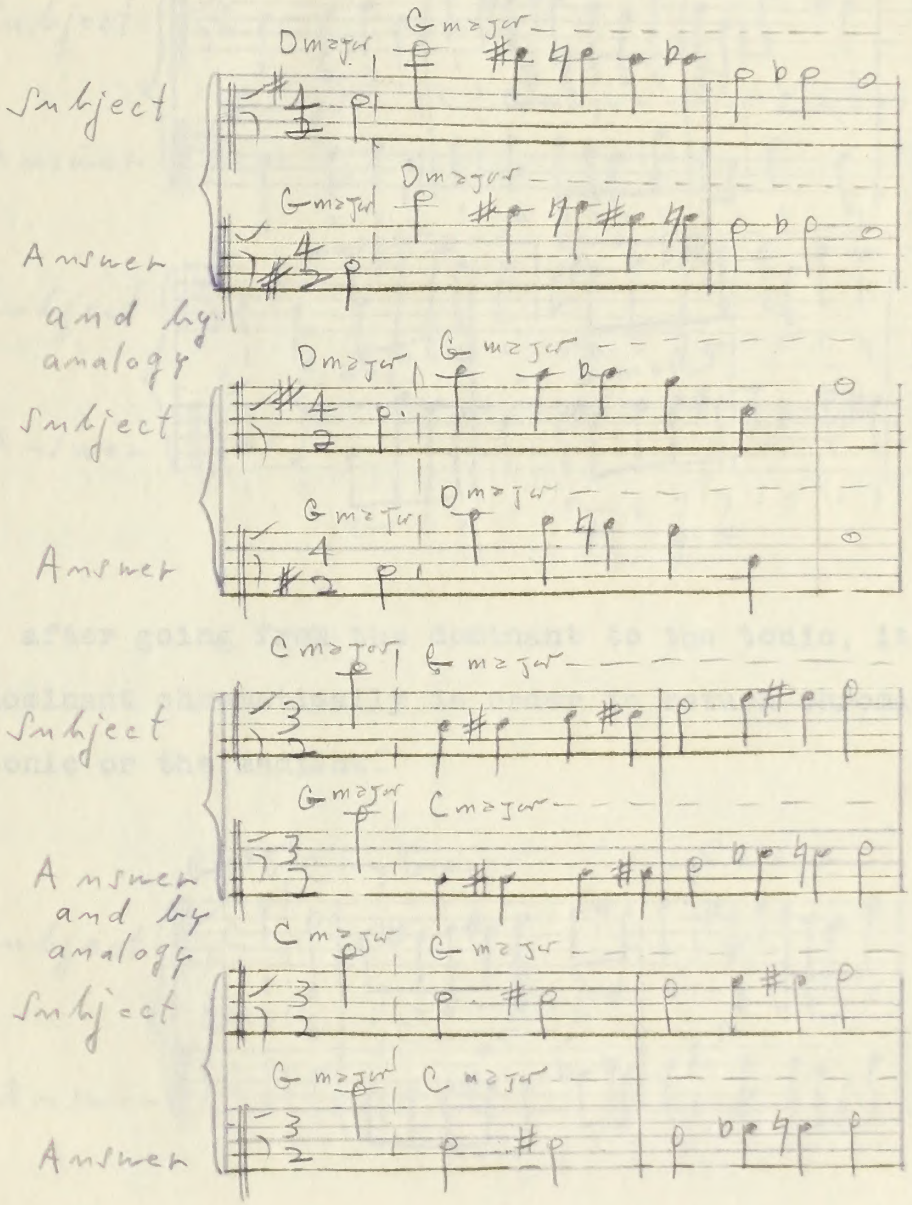
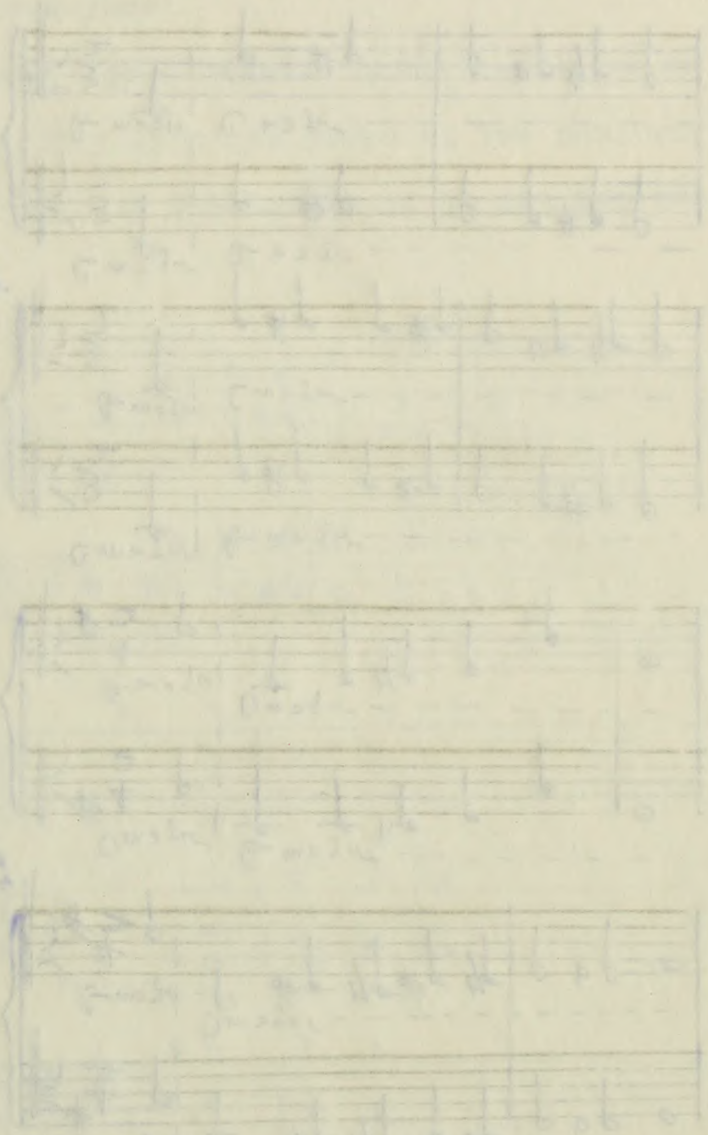


Here we see that in the answer it is the dominant of the principal key (identical with the tonic of the dominant key) which we must repeat, since between these two notes we can insert a chromatic half-tone.

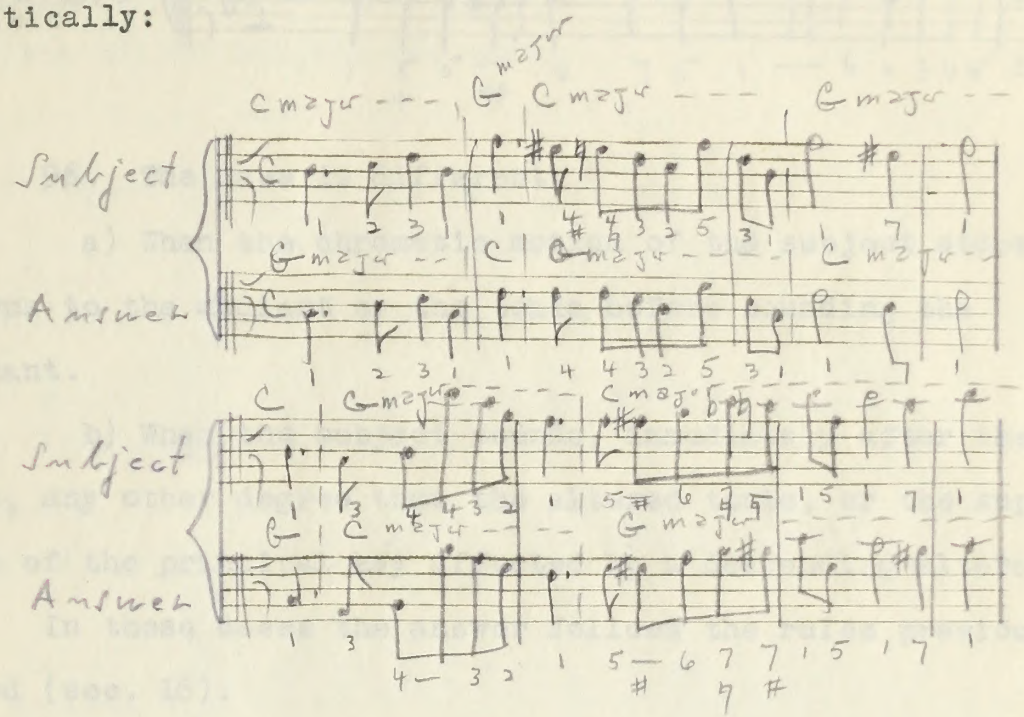
It is evident that this alteration of the melody of the subject is no longer produced in the answer when the subject is in the following form, since the oblique imitation of the subject results in a similar motion of the melody; it would be necessary, then, to answer subjects of this kind in the following manner, after first applying the general rule to them:



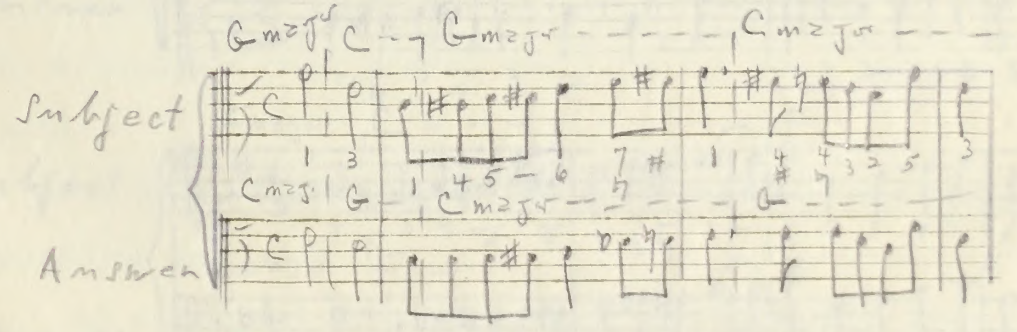


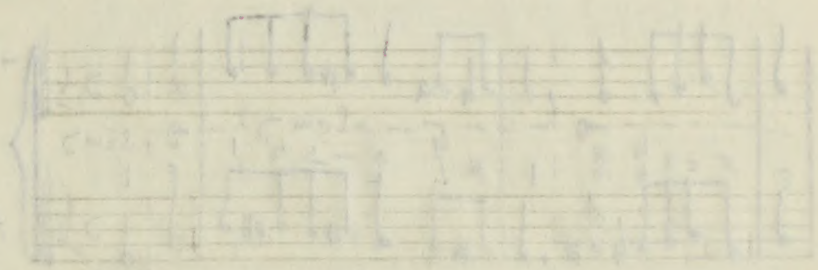
without prejudice of the observation made later (sec. 97) concerning the strength of the real answer in similar cases.

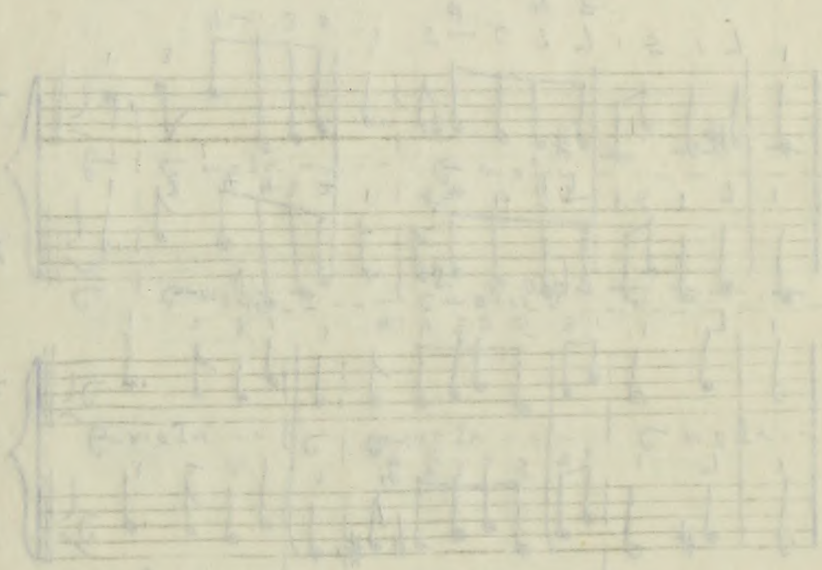
95. The rule is the same when the subject, having modulated to the dominant key, returns to the tonic or mediant chromatically:

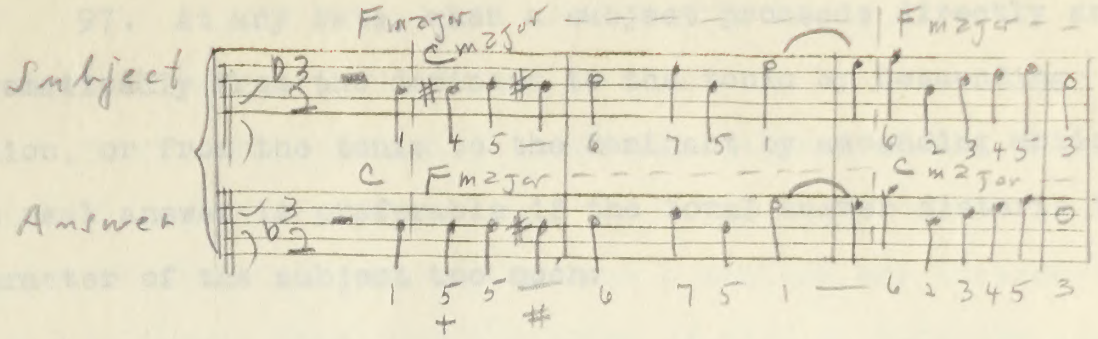


or when, after going from the dominant to the tonic, it returns to the dominant chromatically in order to return chromatically to the tonic or the mediant:







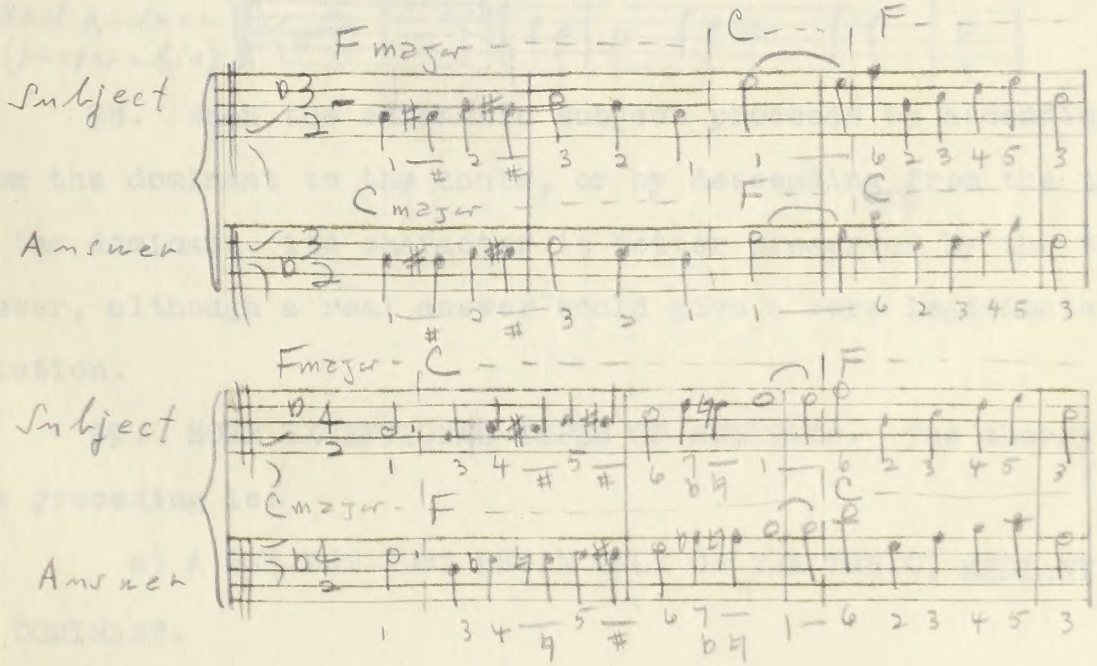


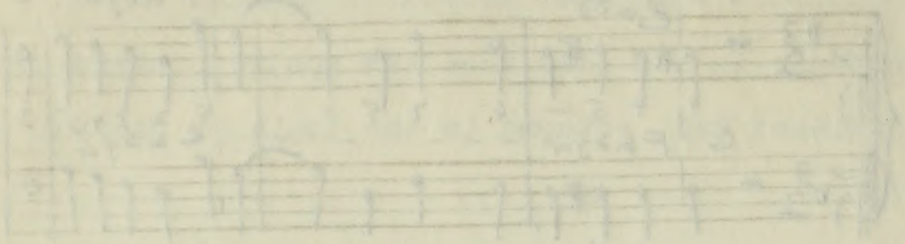
96. The case is different:

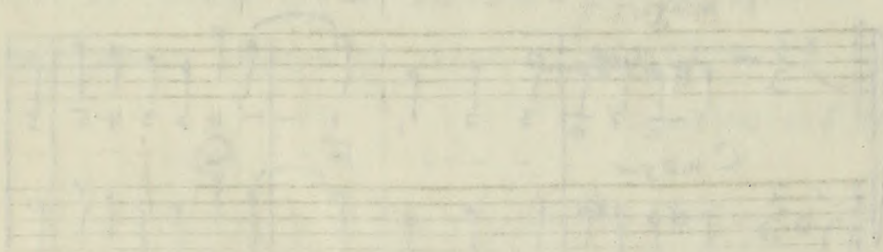
a) When the chromatic motion of the subject stops or returns to the mediant or the tonic before sounding the dominant.

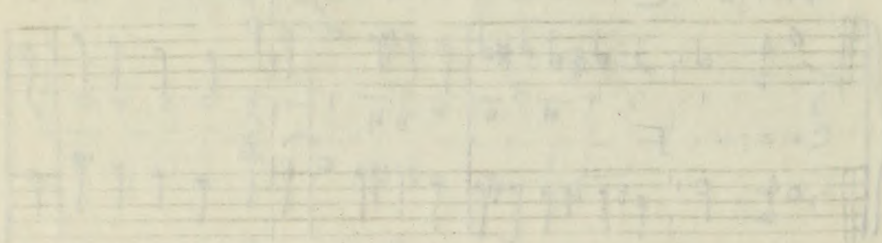
b) When the subject sounds, immediately after the tonic, any other degree than the altered tonic, or the super-tonic of the principal key affected by a descending alteration.

In these cases the answer follows the rules previously stated (sec. 16):

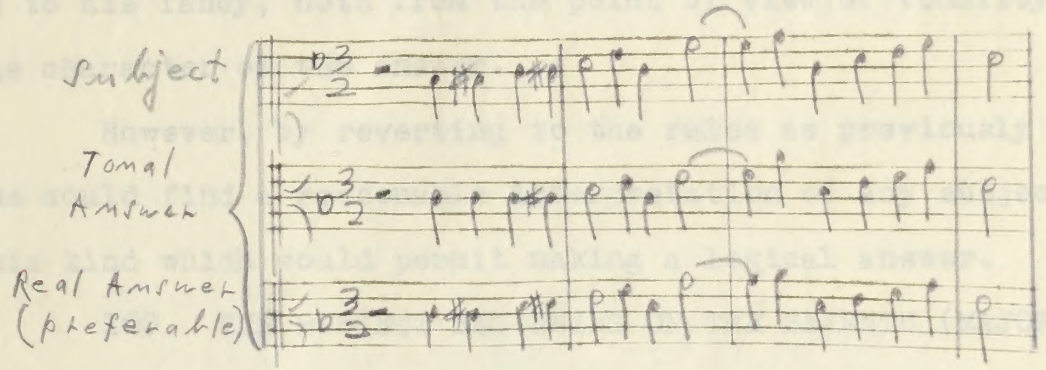


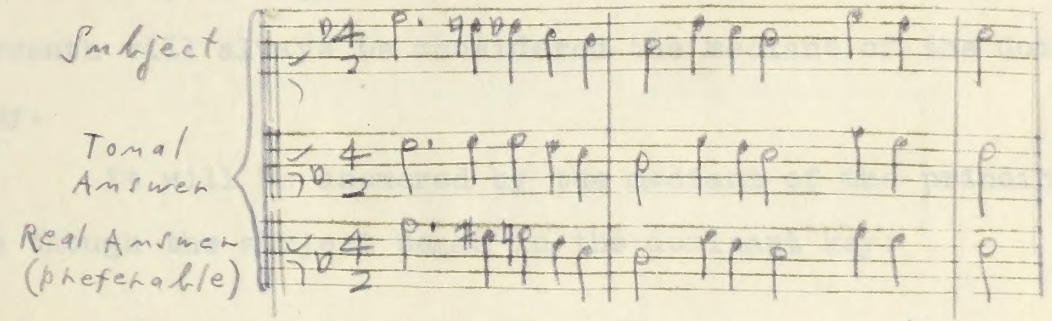






97. At any rate, when a subject proceeds directly and chromatically from the dominant to the tonic by descending motion, or from the tonic to the dominant by ascending motion, the real answer is preferable if the tonal answer distorts the character of the subject too much:

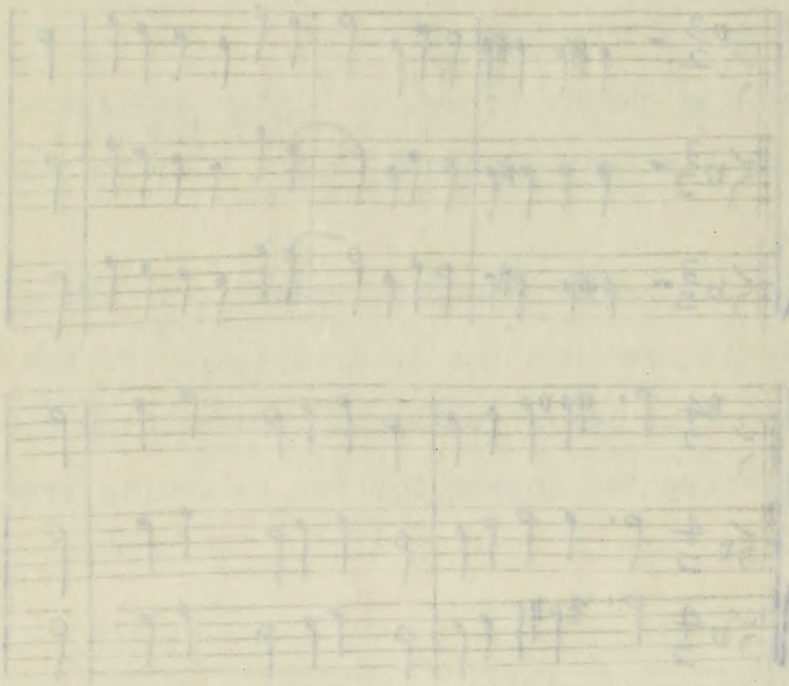




98. When the chromatic subject proceeds by ascending from the dominant to the tonic, or by descending from the tonic to the dominant, its character is better preserved by the tonal answer, although a real answer would give a more legitimate solution.

99. SOME EXCEPTIONAL TYPES OF SUBJECTS. The theory of the preceding is:

a) A SUBJECT MUST BEGIN ONLY ON THE TONIC, MEDIANT, OR DOMINANT.



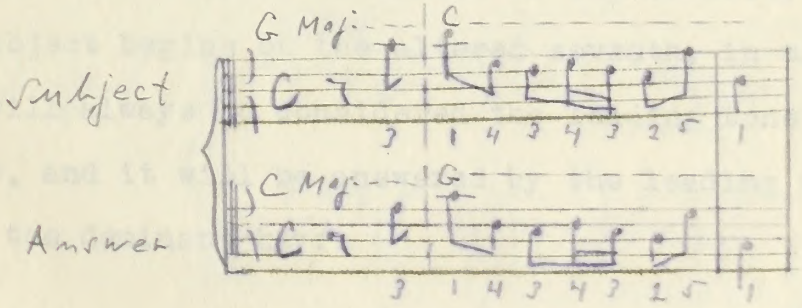
b) A SUBJECT CAN END ONLY ON THE TONIC, MEDIANT, DOMINANT, OR SEVENTH (UNALTERED IN MINOR).

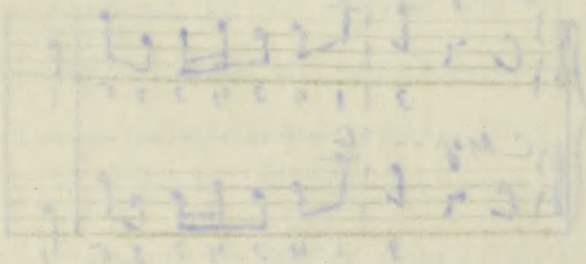
In free composition it sometimes happens that a subject begins on some other degree than those just mentioned; it is understood that the composer of such a subject can interpret it to his fancy, both from the point of view of tonality and the character of the answer.

However, by reverting to the rules as previously stated, one could find a reasonable interpretation of any subject of this kind which would permit making a logical answer.

100. THE SUBJECT BEGINNING ON THE SEVENTH (MAJOR). When a subject begins on the seventh degree in major, this seventh will always be considered the mediant of the dominant key.

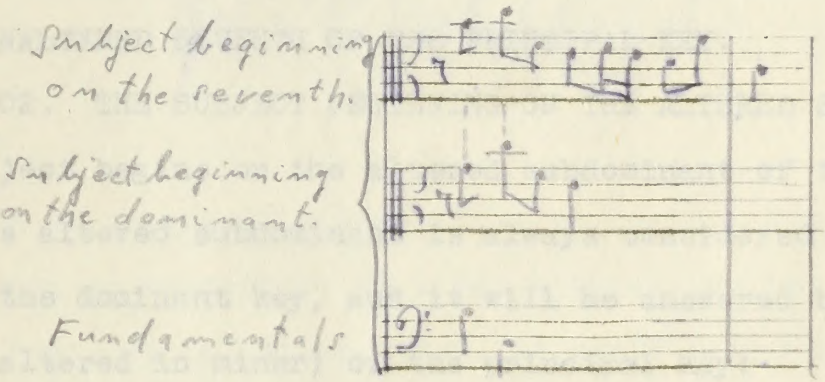
It will be answered by the mediant of the principal key as though the subject began in the dominant key:



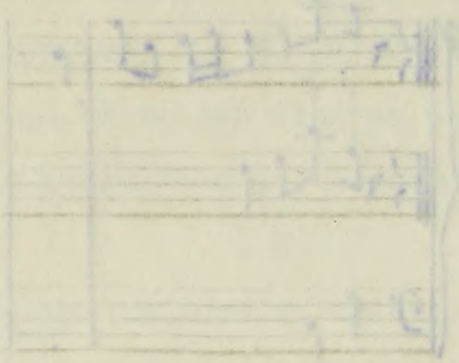


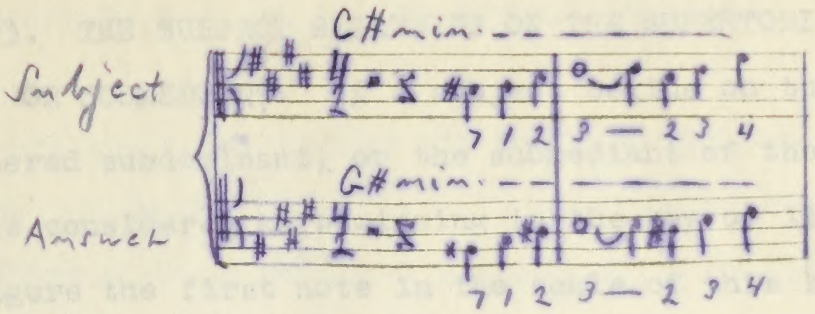
Any other answer sounding the seventh degree of the dominant key is illogical from the harmonic and tonal point of view; the leading tone of the principal key is obviously the third of the chord on the dominant and it can be answered only by the third of the tonic chord, since the dominant of the principal key, at the beginning of the subject, is always considered the tonic of the dominant key.

This subject must be treated, then, as though it began on the dominant, the fundamentals being the same in both cases:



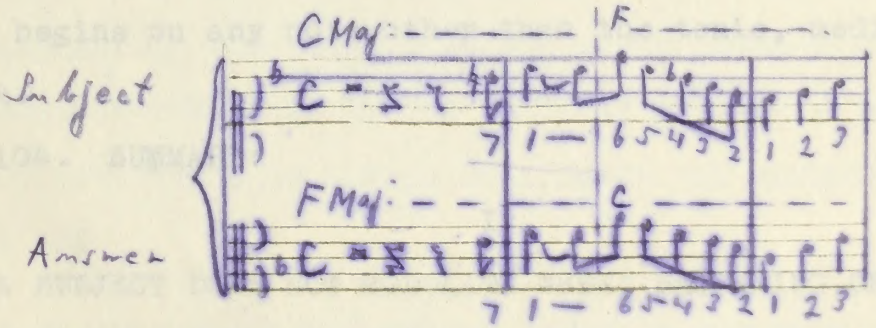
101. THE SUBJECT BEGINNING ON THE SEVENTH(MINOR). When a subject begins on the altered seventh, in minor, this seventh will always be considered the leading tone of the principal key, and it will be answered by the leading tone of the scale of the dominant key:

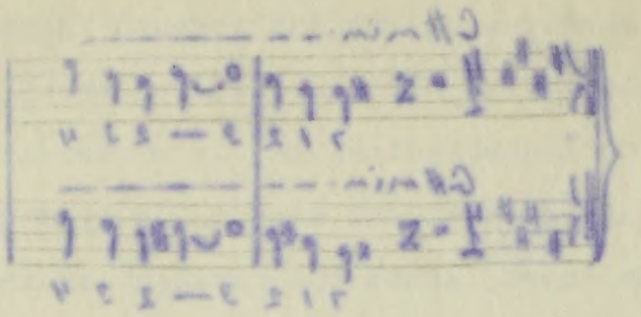




This altered seventh can not be considered the third of the perfect triad on the dominant of C♯ minor because this triad is minor. IN MINOR IT IS IMPOSSIBLE TO BEGIN A SUBJECT ON THE UNALTERED SEVENTH OF THE PRINCIPAL KEY.

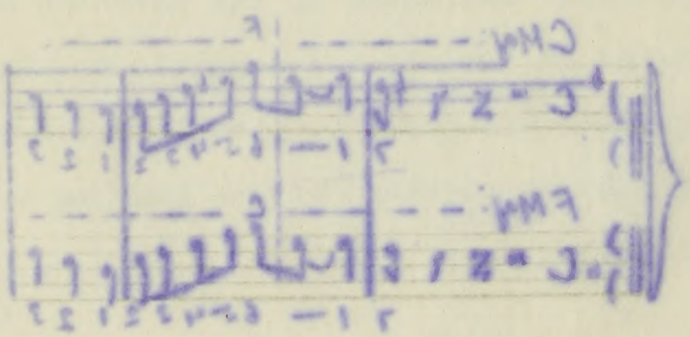
102. THE SUBJECT BEGINNING ON THE ALTERED SUBDOMINANT. If a subject begins on the altered subdominant of the principal key, this altered subdominant is always considered the leading tone of the dominant key, and it will be answered by the seventh degree (altered in minor) of the principal key:



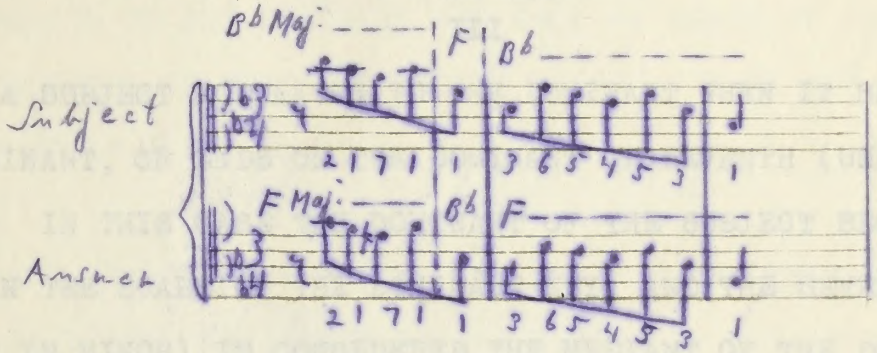


This altered seventh can not be considered the third of the perfect triad on the dominant of Gb minor because this triad is minor. IT MUST IT IS IMPOSSIBLE TO BEGIN A SUBJECT ON THE UNALTERED SEVENTH OF THE PRINCIPAL KEY.

102. THE SUBJECT BEGINNING ON THE ALTERED SUBDOMINANT. If a subject begins on the altered subdominant of the principal key, this altered subdominant is always considered the leading tone of the dominant key, and it will be answered by the seventh degree (altered in minor) of the principal key:



103. THE SUBJECT BEGINNING ON THE SUPERTONIC, SUBDOMINANT, OR SUBMEDIANT. If a subject begins on the supertonic, the unaltered subdominant, or the submediant of the principal key, it is considered as beginning in the key of its tonic, and we figure the first note in the scale of this key; (refer to rules as stated in sec. 35 et seq.):

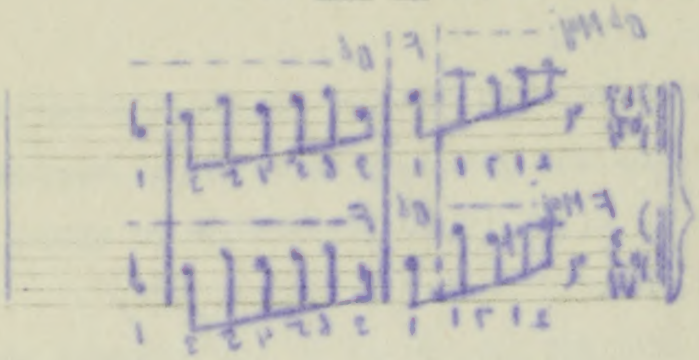


It is practically impossible to begin a subject on the subdominant or submediant of a key without feeling the tonality of that key; it is better, then, to avoid subjects of this sort. In writing such subjects it is easy enough to understand how the tonality and the mode of a subject may remain uncertain when it begins on any note other than the tonic, mediant, or dominant.

104. SUMMARY:

I

A SUBJECT DOES NOT MODULATE WHEN, BEGINNING OR ENDING ON THE TONIC OR MEDIANT, IT DOES NOT PROCEED TO THE DOMINANT OR WHEN IT SOUNDS THE DOMINANT ONLY INCIDENTALLY AS A PASSING TONE,



AN EMBELLISHMENT, OR DURING ITS NATURAL PROGRESS.

II

A SUBJECT MODULATES TO THE DOMINANT KEY WHEN, AFTER BEGINNING ON THE TONIC OR MEDIANT, IT PROCEEDS TO THE DOMINANT EITHER DIRECTLY OR BY SOUNDING VARIOUS NOTES OF THE TONIC OR DOMINANT SCALES.

III

A SUBJECT MODULATES TO THE DOMINANT WHEN IT BEGINS ON THE DOMINANT, OR ENDS ON THE DOMINANT OR SEVENTH (UNALTERED IN MINOR). IN THIS CASE THE DOMINANT OF THE SUBJECT BECOMES THE TONIC IN THE SCALE OF THE DOMINANT KEY, AND THE SEVENTH (UNALTERED IN MINOR) IS CONSIDERED THE MEDIANT OF THE DOMINANT KEY.

IV

WHEN A SUBJECT BEGINS ON THE TONIC OR MEDIANT AND PROCEEDS TO THE DOMINANT (OR THE SEVENTH IMMEDIATELY FOLLOWED BY THE DOMINANT) BY SOUNDING VARIOUS OTHER DEGREES, ALL THESE DEGREES ARE FIGURED IN THE SCALE OF THE PRINCIPAL KEY OF THE SUBJECT, PROVIDED THE NOTE IMMEDIATELY PRECEDING THE DOMINANT IS THE MEDIANT OR THE TONIC. IN ALL OTHER CASES THESE DEGREES ARE FIGURED IN THE SCALE OF THE DOMINANT KEY—EVEN THE UNALTERED SUBDOMINANT WHICH IS ALWAYS CONSIDERED THE SEVENTH OF THE DOMINANT KEY.

V

A SUBJECT MODULATES TO THE DOMINANT WHENEVER IT SOUNDS AN ALTERATION CHARACTERISTIC OF THIS KEY, OR WHENEVER THIS ALTERATION IS UNDERSTOOD IN THE HARMONY.

VI

THE DOMINANT ONCE HEARD AS THE TONIC OF THE DOMINANT KEY (EITHER AS THE FIRST NOTE OF THE SUBJECT OR IN THE HEAD OF THE SUBJECT AFTER THE TONIC OR MEDIANT OF THE PRINCIPAL KEY), ALL THE NOTES WHICH FOLLOW SHOULD BE CONSIDERED AS INTERVALS IN THE SCALE OF THE PRINCIPAL KEY. IN OTHER WORDS, THE SUBJECT CAN MODULATE TO THE DOMINANT KEY ONLY BY MEANS OF AN ALTERATION CHARACTERISTIC OF THIS KEY PLACED BEFORE ONE OF THE NOTES OR UNDERSTOOD IN THE HARMONY.

VII

ANY INTERVAL WHICH, IN THE SUBJECT, BELONGS IN THE SCALE OF THE PRINCIPAL KEY, MUST BE REPRODUCED IN THE ANSWER, WITH THE ALTERATIONS WHICH AFFECT IT, BY THE CORRESPONDING INTERVAL IN THE SCALE OF THE DOMINANT KEY (THE IMITATION BEING CONFINED TO THE FIFTH ABOVE OR THE FOURTH BELOW).

CONVERSELY, ANY INTERVAL WHICH, IN THE SUBJECT, BELONGS IN THE SCALE OF THE DOMINANT KEY, MUST BE REPRODUCED IN THE ANSWER, WITH THE ALTERATIONS WHICH AFFECT IT, BY THE CORRESPONDING INTERVAL IN THE SCALE OF THE FIRST DEGREE OF THE SUBJECT (THE IMITATION BEING CONFINED TO THE FOURTH ABOVE OR THE FIFTH BELOW).

VI

THE DOMINANT ONCE HEARD AS THE TONIC OF THE DOMINANT KEY (EITHER AS THE FIRST NOTE OF THE SUBJECT OR IN THE HEAD OF THE SUBJECT AFTER THE TONIC OR MEDIANT OF THE PRINCIPAL KEY), ALL THE NOTES WHICH FOLLOW SHOULD BE CONSIDERED AS INTERVALS IN THE SCALE OF THE PRINCIPAL KEY. IN OTHER WORDS, THE SUBJECT CAN MODULATE TO THE DOMINANT KEY ONLY BY MEANS OF AN ALTERATION CHARACTERISTIC OF THIS KEY PLACED BEFORE ONE OF THE NOTES OR UNDERSTOOD IN THE HARMONY.

VII

ANY INTERVAL WHICH, IN THE SUBJECT, BELONGS IN THE SCALE OF THE PRINCIPAL KEY, MUST BE REPRODUCED IN THE ANSWER, WITH THE ALTERATIONS WHICH AFFECT IT, BY THE CORRESPONDING INTERVAL IN THE SCALE OF THE DOMINANT KEY (THE IMITATION BEING CONFINED TO THE FIFTH ABOVE OR THE FOURTH BELOW).

CONVERSELY, ANY INTERVAL WHICH, IN THE SUBJECT, BELONGS IN THE SCALE OF THE DOMINANT KEY, MUST BE REPRODUCED IN THE ANSWER, WITH THE ALTERATIONS WHICH AFFECT IT, BY THE CORRESPONDING INTERVAL IN THE SCALE OF THE FIRST DEGREE OF THE SUBJECT (THE IMITATION BEING CONFINED TO THE FOURTH ABOVE OR THE FIFTH BELOW).

CHAPTER IV

THE COUNTERSUBJECT

105. THE COUNTERSUBJECT IS AN ADDITIONAL PART WRITTEN IN INVERTIBLE COUNTERPOINT AT THE OCTAVE OR THE FIFTEENTH AND WHICH APPEARS IMMEDIATELY AFTER THE SUBJECT, ACCOMPANYING IT [OR THE ANSWER] EACH TIME IT APPEARS.

106. CHARACTERISTICS OF THE COUNTERSUBJECT.

A good countersubject must have the following characteristics:

a) THE COUNTERSUBJECT MUST BE SIMILAR TO THE SUBJECT ONLY IN ITS MODULATIONS; IT MUST RESEMBLE THE FORM OF THE SUBJECT NEITHER IN MELODY NOR IN RHYTHM; NEVERTHELESS, WHATEVER THE DIFFERENCES BETWEEN THEM, THE COUNTERSUBJECT MUST BE OF THE SAME STYLE AS THE SUBJECT.

The countersubject must never be incongruous with the subject which it accompanies. In composition one would not give a joyous and skipping accompaniment to a severe and stately melody; neither should one join to a subject a countersubject of opposing character.

b) THE SUBJECT AND ITS COUNTERSUBJECT SHOULD EACH BE

CHAPTER IV

THE COUNTERSUBJECT

ABLE TO SERVE AS A GOOD HARMONIC BASS TO THE OTHER.

This is important, for in the course of the fugue the subject and countersubject sound alternately in all the voices.

c) THE COUNTERSUBJECT SHOULD ALWAYS BE HEARD AFTER THE SUBJECT, AND WHENEVER POSSIBLE IT SHOULD BEGIN IMMEDIATELY AFTER THE HEAD OF THE ANSWER.[1]

The object of this rule is to keep the subject in predominance and to avoid the confusion which would result from simultaneous entrances. As a fugue subject may have as many countersubject as it has parts in addition to the part which announces the subject, care should be taken, in a fugue which has several countersubjects, that the latter enter successively and not simultaneously.

If there are several countersubjects, each one should have a melody distinct from that of the others and from that of the subject; they should not imitate each other or the subject:

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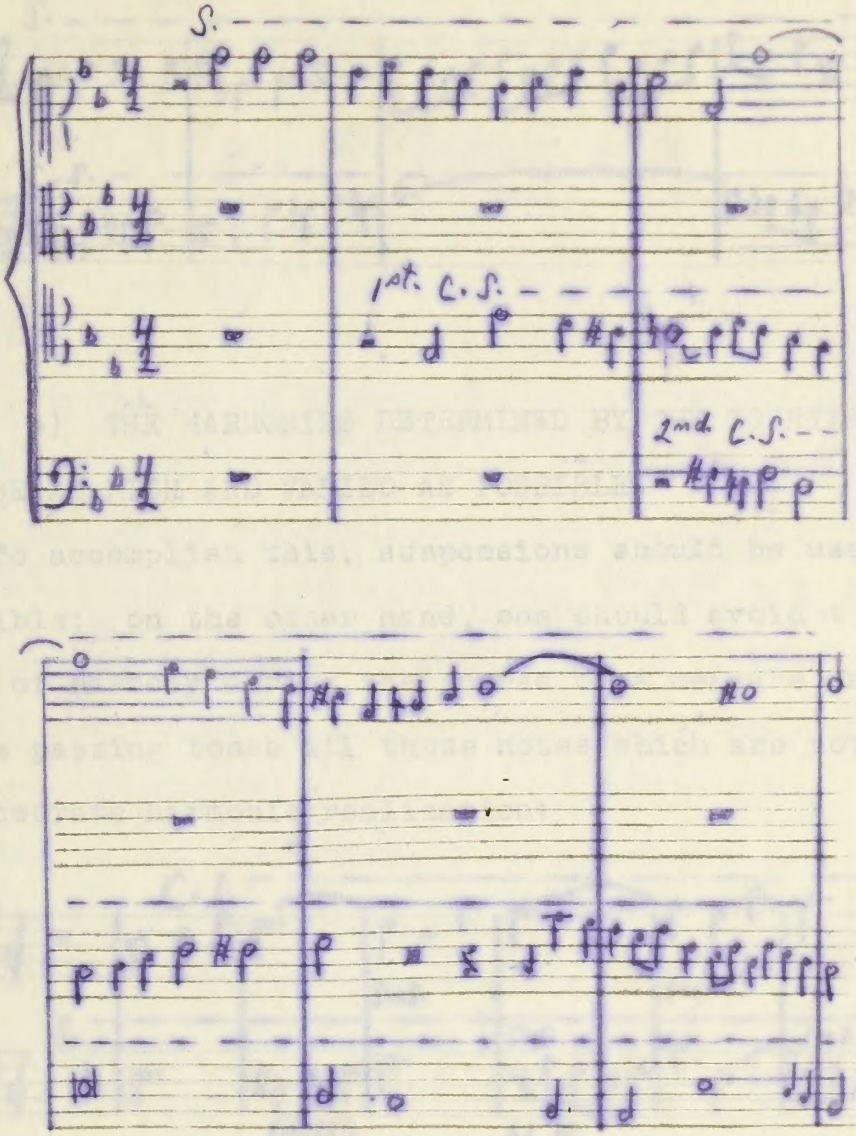
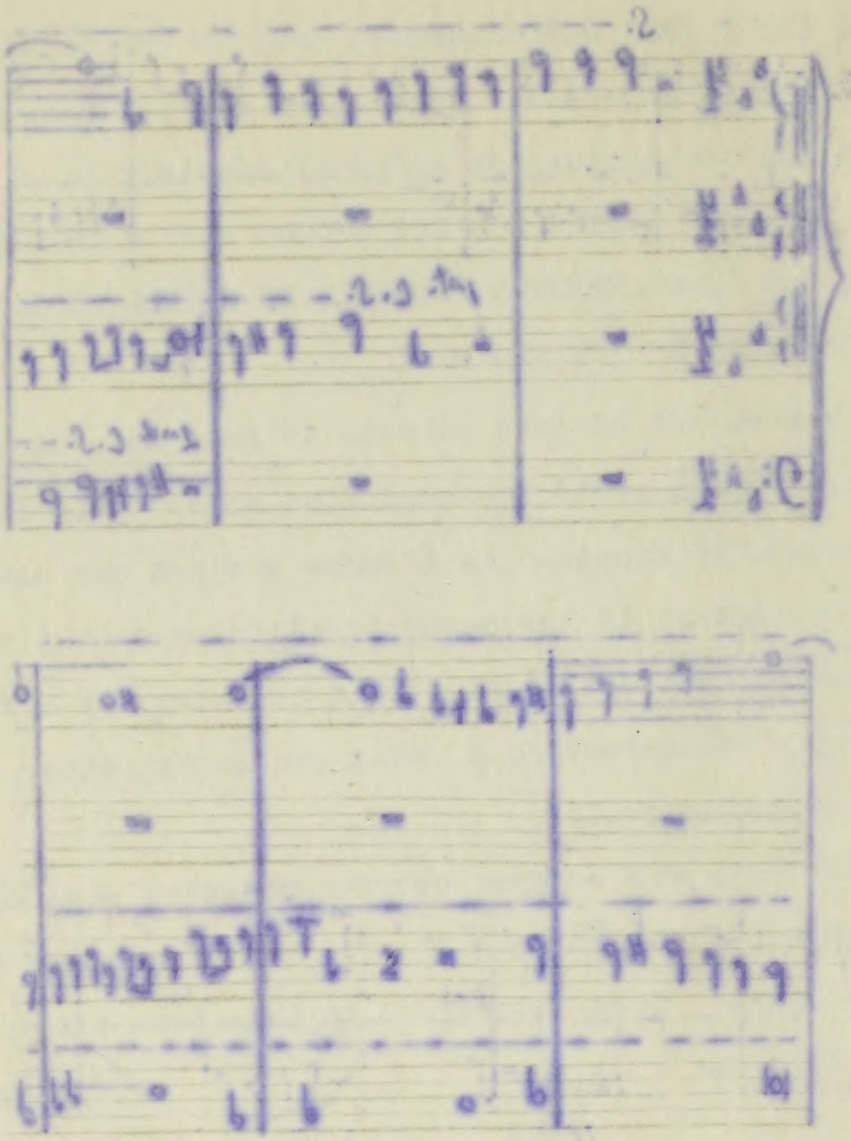
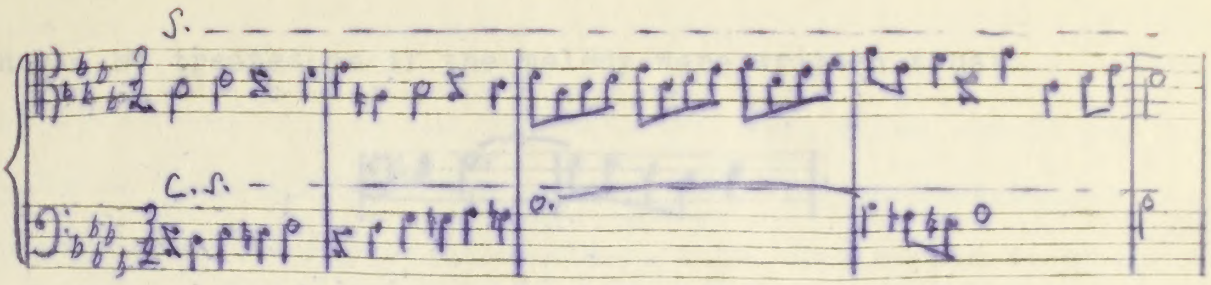
1. [Translator's note. Gedalge uses subject, but in order to be consistant, and in the interests of clarity, we prefer to use answer.]



d) EITHER THE SUBJECT OR THE COUNTERSUBJECT SHOULD SOUND A NEW NOTE ON THE FIRST BEAT OF THE MEASURE.

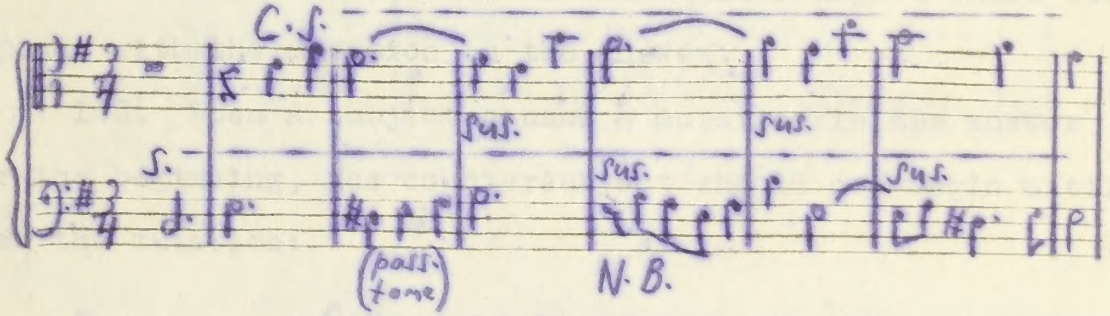
The countersubject must not sound notes of the same value as those of the subject simultaneously; likèwise, if the subject stops, the countersubject should continue, and <u>vice versa</u>:



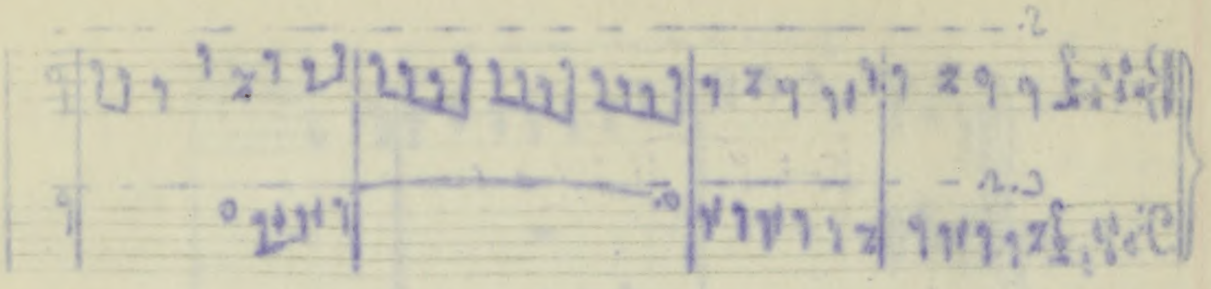


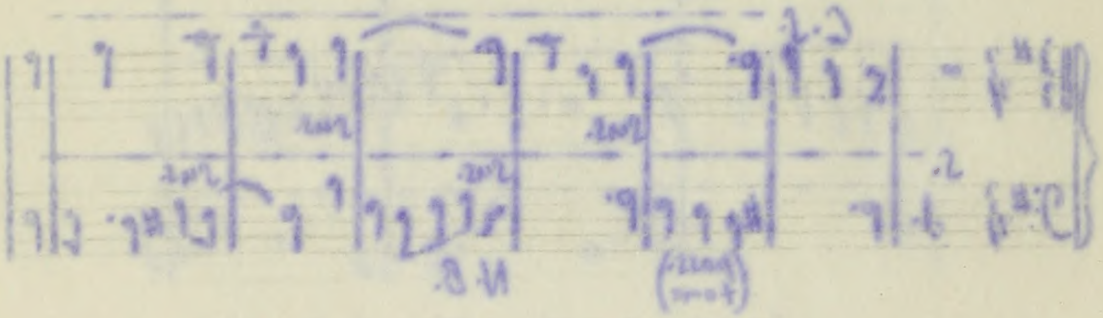
e) THE HARMONIES DETERMINED BY THE COUNTERSUBJECT SHOULD BE AS RICH AND VARIED AS POSSIBLE.

To accomplish this, suspensions should be used as often as possible; on the other hand, one should avoid too frequent changes of harmony during the course of a measure, and should treat as passing tones all those notes which are not necessary to an accurate harmonic realization:

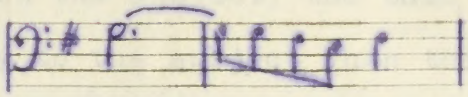


N. B. Each time a note heard at the end of a measure is repeated in the following measure immediately after a rest, and then descends one degree, it must be considered as a suspension and treated harmonically as though the syncopation had been retained; in the preceding example, measures four and five





should be treated as if the melody were written thus:

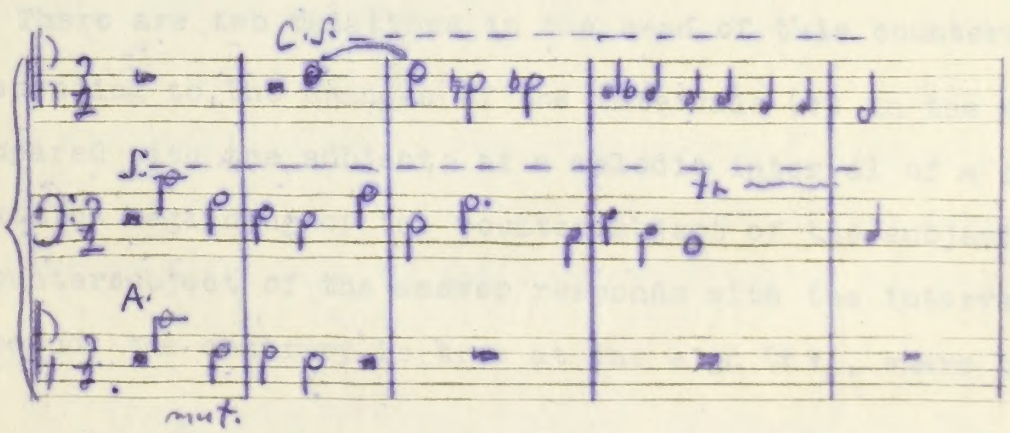


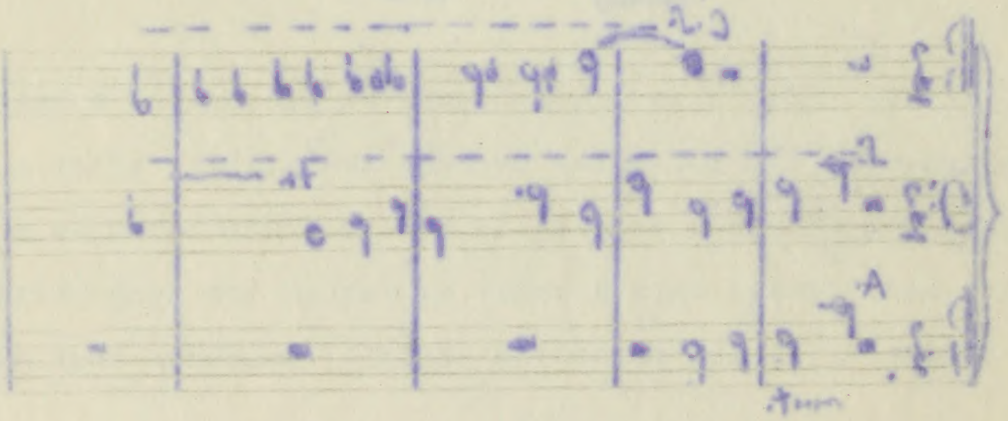
107. MUTATION IN THE COUNTERSUBJECT. WHEN THE COUNTERSUBJECT ACCOMPANIES THE ANSWER OF A SUBJECT WHICH DOES NOT MODULATE (REAL FUGUE), IT UNDERGOES NO CHANGE; IT IS SIMPLY TRANSPOSED IN THE KEY OF THE ANSWER.

IF THE SUBJECT MODULATES (TONAL FUGUE), THE COUNTERSUBJECT HEARD WITH THE ANSWER UNDERGOES ONE OR SEVERAL MODIFICATIONS WHICH PARALLEL THE DIFFERENCES WHICH EXIST BETWEEN THE ANSWER AND THE SUBJECT.

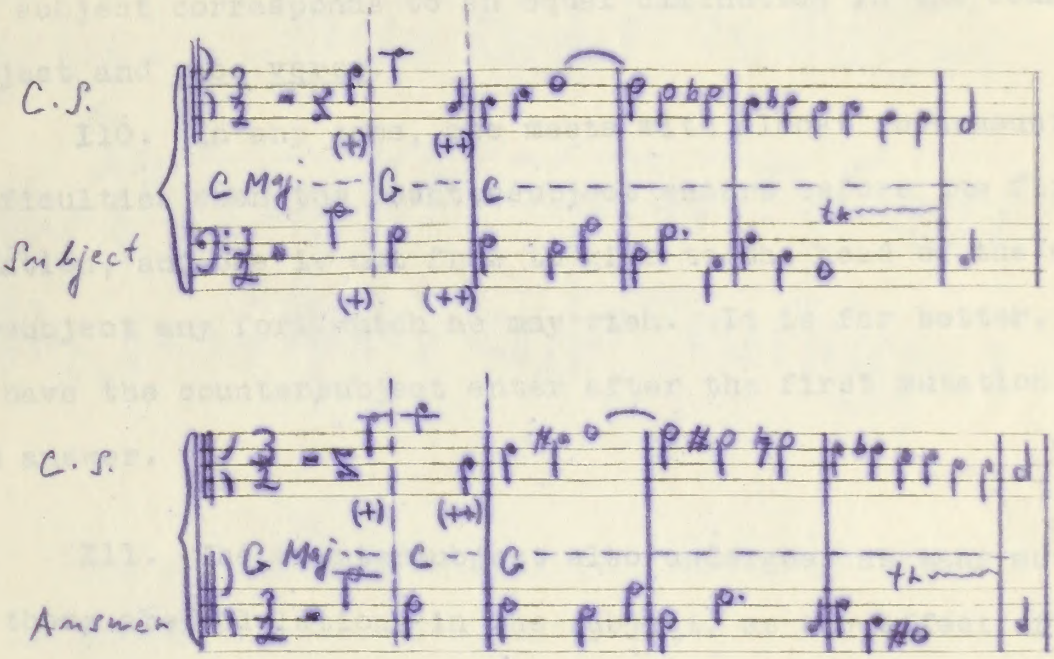
Thus we get a mutation in the countersubject which corresponds with the mutation in the answer.

108. When a subject causes a mutation in the answer near the beginning, the countersubject should not begin until after the mutation:

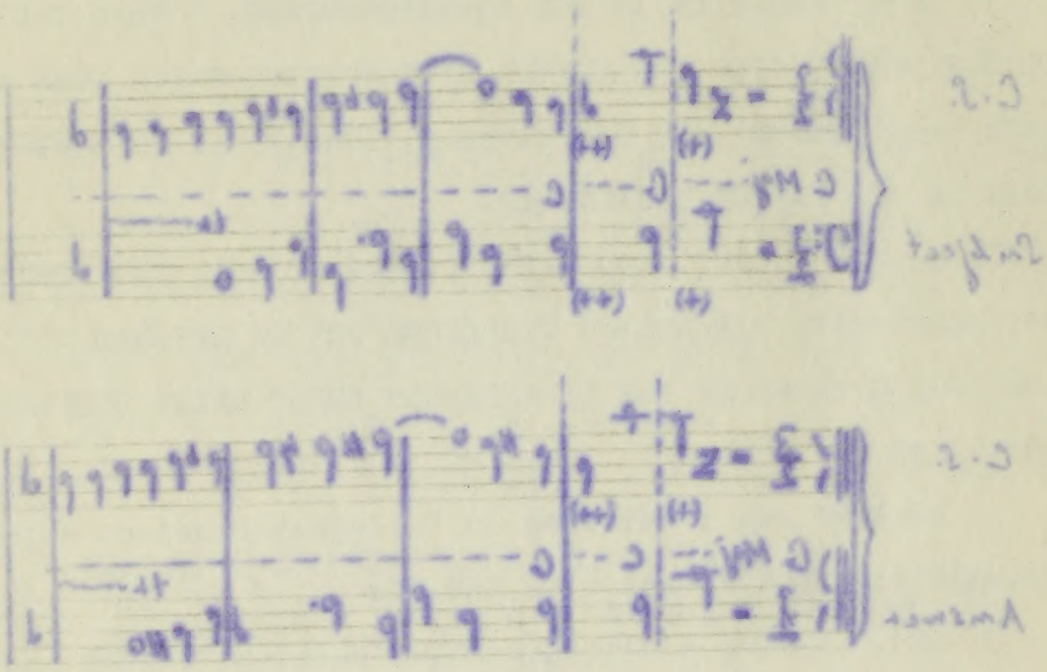




109. If for any reason the countersubject begins before the first mutation in the subject, the same rules should be followed which apply to the subject when the countersubject appears with the answer; the mutation in each should be identical:



There are two mutations in the head of this countersubject corresponding to the changes of the intervals (+) in the answer as compared with the subject; at a melodic interval of a third (+), at the beginning of the countersubject of the subject, ~~the~~ the countersubject of the answer responds with the interval of the second; the contrary is true at the sign (++), where the



interval of the second in the countersubject of the subject is answered by the interval of the third. One will notice that in this case the subject and answer present inverse mutations to those of the countersubject, in the sense that the addition of a step between two intervals in the answer as compared with the subject corresponds to an equal diminution in the countersubject and vice versa.

110. In any case, one meets with almost insurmountable difficulties when the countersubject enters before the first mutation, and one is not free to give to the head of the countersubject any form which he may wish. It is far better, then, to have the countersubject enter after the first mutation of the answer.

111. The countersubject also undergoes as many mutations as there are modulations in the subject; as the effect of these mutations is felt only in the answer, one must never write the countersubject with the answer, but rather with the subject.[2]

112. USE OF SUSPENSIONS. The suppression or addition of an interval which the mutation produces in the answer often makes it difficult to use in the countersubject suspensions which, though justified in the countersubject of the subject, would have no resolution in the countersubject of the answer.

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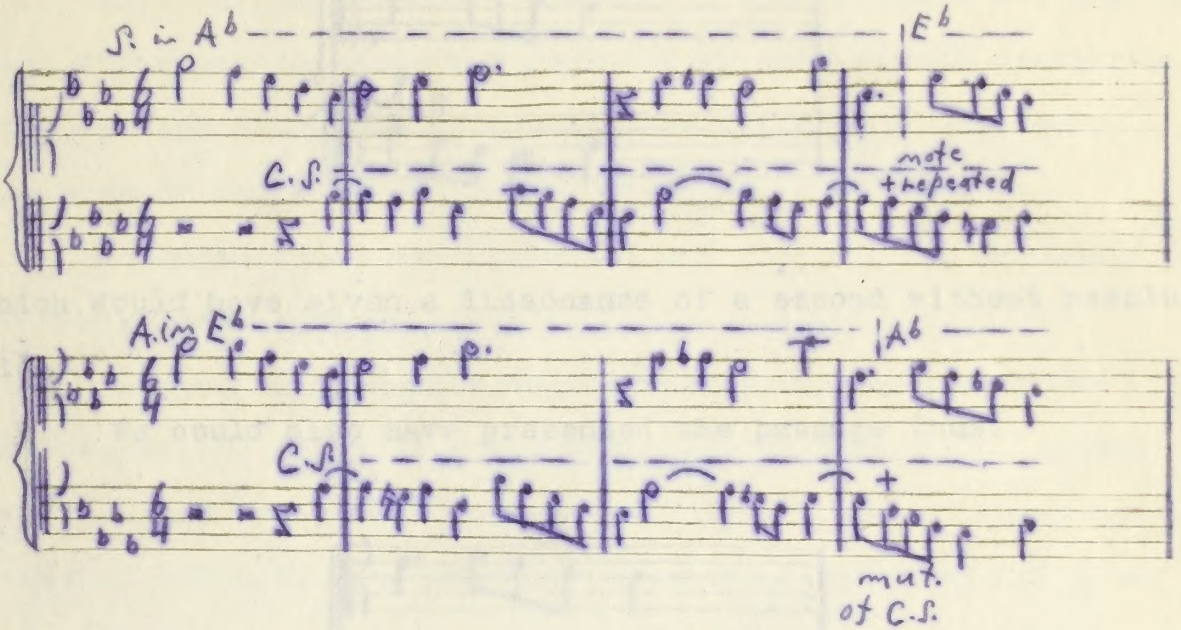
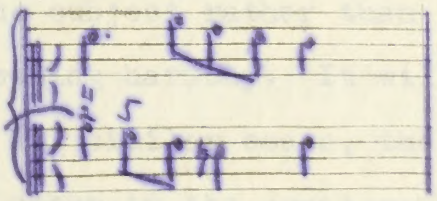
2. [Translator's note. Refers, of course, to the preliminary sketch.]

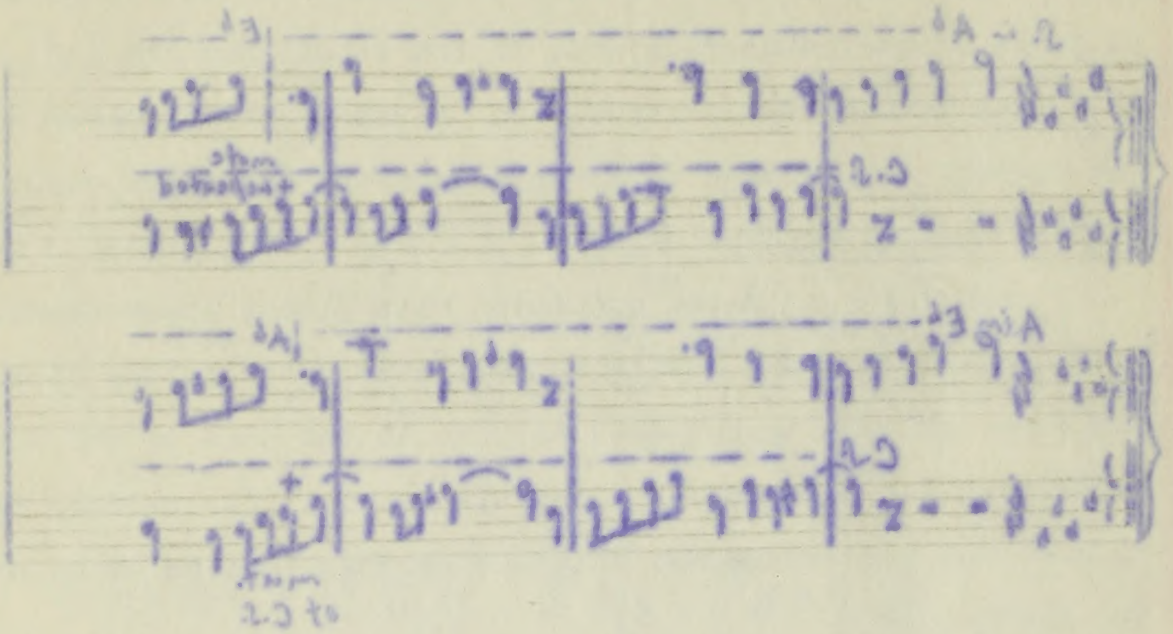
This inconvenience could sometimes be avoided by repeating a note in the countersubject, if the mutation should produce the suppression of an interval:



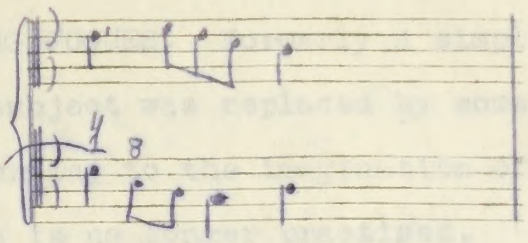
One can see from this example that the mutation which, in the answer, suppresses an interval as compared with the subject, adds one in the same place in the countersubject.

If we had used the suspension in the countersubject without repeating the note:



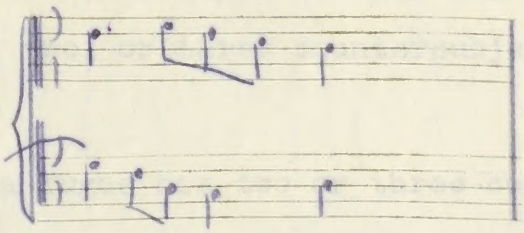


we would have had for the countersubject of the answer:

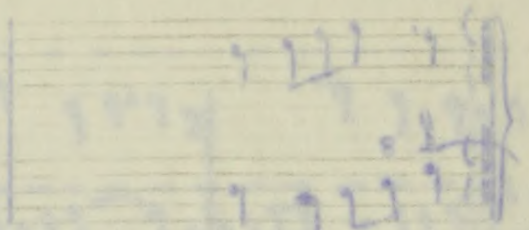


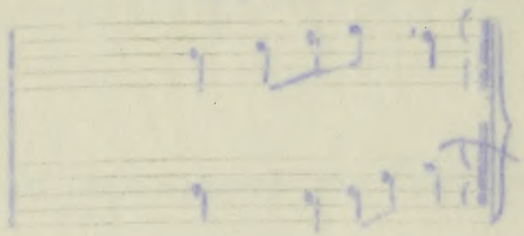
which would have given a dissonance of a second without resolution.

We could also have presented the passage thus:



But in addition to that, this form would have given a false harmonic impression and would have distorted the melodic line of the countersubject too much. It would have been better to use the device mentioned before and repeat a note in the countersubject of the subject rather than to use a consonance of weak and uninteresting harmony. It will be noticed that in this case, as in all similar cases, the resolution of the dissonance does not occur in the countersubject of the answer on the same beat as in the countersubject of the subject; but





that is not important; what is important is that the suspension does resolve.

113. NAMING FUGUES. Formerly a simple fugue was one in which the countersubject was replaced by some simple counterpoint, varied according to the imagination of the composer; this type of fugue is no longer practiced.

A double fugue was one which had one subject and one countersubject.

Triple and quadruple fugues were those which had one subject and two or three countersubjects respectively. These terms are now obsolete; today we simply say that a fugue has a subject and one, two, or three countersubjects, as the case may be.[3]

114. When a fugue has two or three countersubjects, they must be combined with the subject according to the rules of invertible counterpoint in three or four parts, as the case may be.

115. Although a good fugue can be written without any countersubject, it is impossible to write a good fugue with a poor countersubject.

The structure of the countersubject is of greatest importance, so we are presenting here a practical means of finding a good countersubject.

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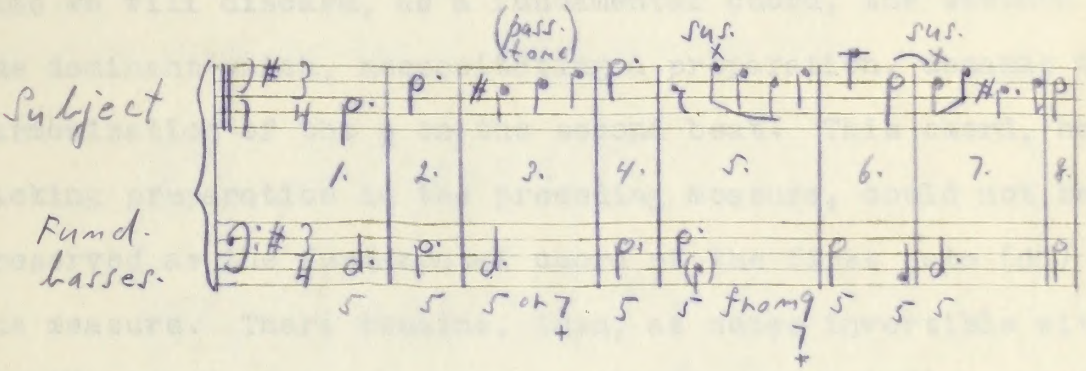
3. [Translator's note. See introduction for further information on this point.]

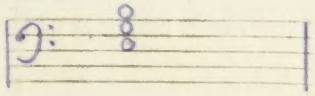
116. CONSTRUCTION OF THE COUNTERSUBJECT. The subject once chosen, we must find the fundamental harmonies; these harmonies once determined, we take for the framework of the countersubject the notes from the fundamental chords which are best invertible with the subject; in other words, those which form the best bass for the subject, and against which the subject will be a good harmonic bass.

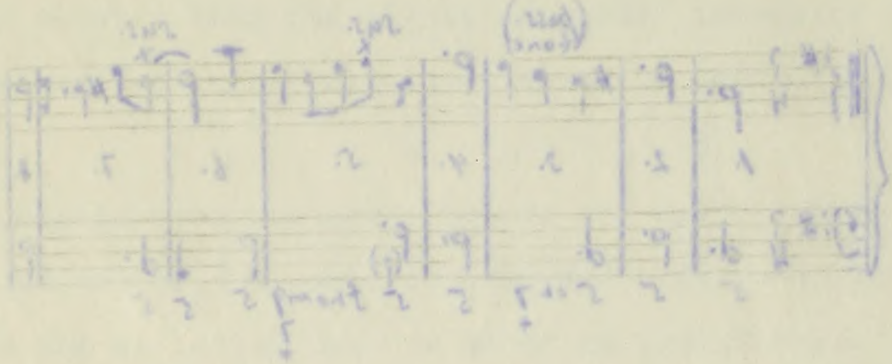
This is the first draft of the countersubject; now we need only to give it the form most suitable to the melody of the subject:

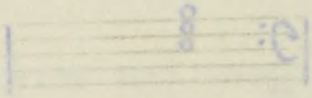


117. This subject is eight measures long; we saw in the preceding paragraph that the countersubject must begin immediately after the head of the subject. Leaving the first measure, then, we will go on to the second.

a) Second measure: There are three notes in the fundamental harmony of this measure:

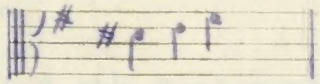






Two of them, e and g, are invertible with the e in the subject; they are equally good as basses, and conversely, the subject could serve as an adequate bass to either of them; they may be used interchangeably.

b) Third measure:



In order to avoid too diversified harmonies, we will consider the e on the second beat a passing tone. At the same time we will discard, as a fundamental chord, the seventh of the dominant which, necessitating a preparation, demands the harmonization of the e on the second beat. This chord, however, lacking preparation in the preceding measure, could not be preserved as the fundamental chord of the first note (d♯) in the measure. There remains, then, as notes invertible with the d♯ and f♯ of this measure, only the third (d♯) or the fifth (f♯) of the fundamental; but the d♯ of the first beat can not be doubled, harmonically, in as much as it is the leading tone. We are obliged, then, in the countersubject, to confine ourselves to the f♯ for the first beat; for the third beat we have a choice between d♯ and f♯. At first sight we will choose the d♯ which will give us an exchange of notes with the subject.

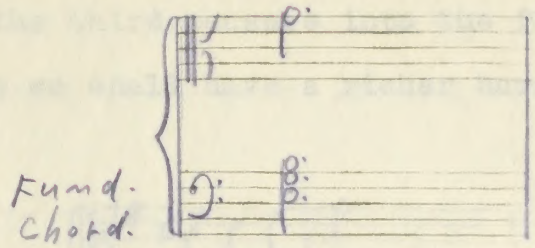
c) Fourth measure:

Two of them, $\frac{3}{5}$ and $\frac{5}{3}$, are invertible with the $\frac{6}{3}$ in the subject; they are equally good as basses, and conversely, the subject could serve as an adequate bass to either of them; they may be used interchangeably.

b) Third measure:

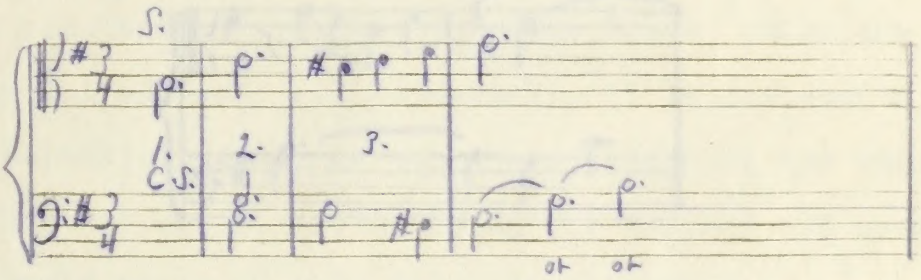
In order to avoid too diversified harmonies, we will consider the $\frac{6}{3}$ on the second beat a passing tone. At the same time we will discard, as a fundamental chord, the seventh of the dominant which, necessitating a preparation, demands the harmonization of the $\frac{6}{3}$ on the second beat. This chord, however, lacking preparation in the preceding measure, could not be preserved as the fundamental chord of the first note ($\mathrm{d}\sharp$) in the measure. There remains, then, as notes invertible with the $\frac{6}{4}$ and $\frac{6}{3}$ of this measure, only the third ($\mathrm{d}\sharp$) or the fifth ($\mathrm{f}\sharp$) of the fundamental; but the $\frac{6}{4}$ of the first beat can not be doubled, harmonically, in as much as it is the leading tone. We are obliged, then, in the countersubject, to confine ourselves to the $\frac{6}{3}$ for the first beat; for the third beat we have a choice between $\frac{6}{4}$ and $\frac{6}{3}$. At first sight we will choose the $\frac{6}{4}$ which will give us an exchange of notes with the subject.

c) Fourth measure:

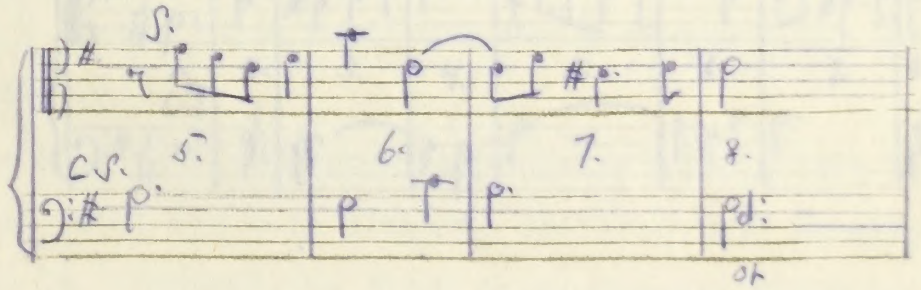


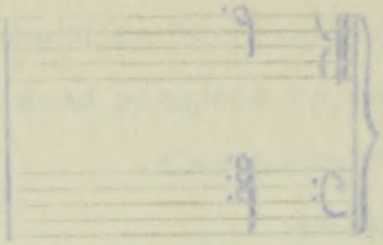
The three notes of the fundamental chord are invertible with the g of the subject; they are equally good as basses, although the root or third is preferable.

118. The four measures together will now give the following rough outline of the countersubject:

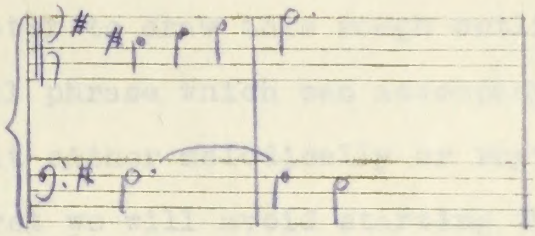


Continuing for four more measures we will have the following rough outline of our countersubject:

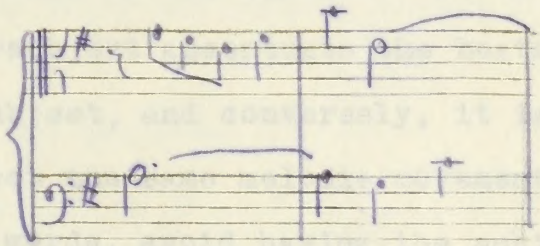




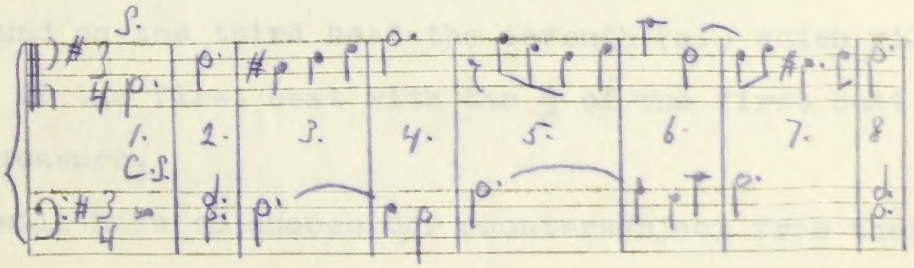
Comparing measures three and four, we see that by suspending the f in the third measure into the first beat of the fourth measure we shall have a richer harmony:

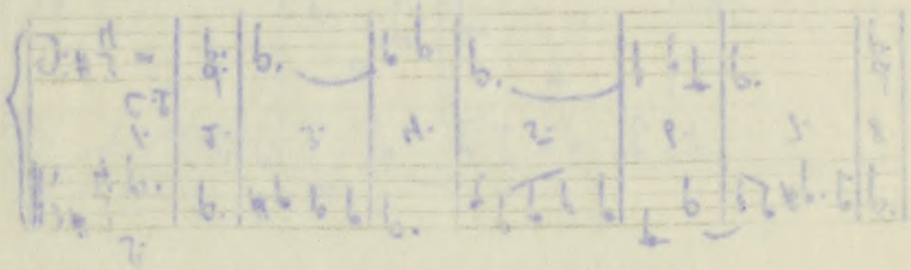


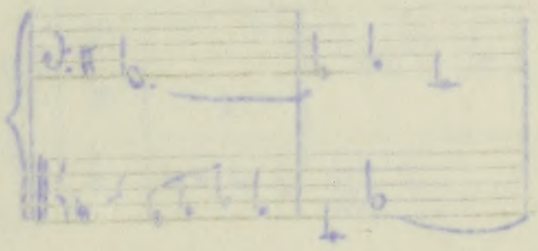
The same is true in the fifth measure where the a can be suspended to the first beat of the sixth measure:

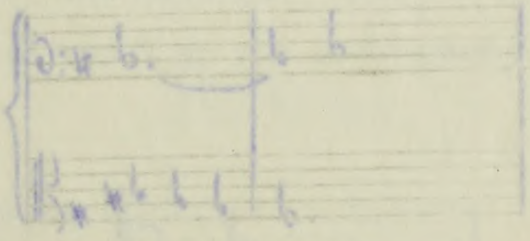


The complete subject and countersubject follow:









119. Such as it is, the countersubject would be complete harmonically, but contrapuntally it has no interest. The sixth measure alone is in keeping with the character of the subject.

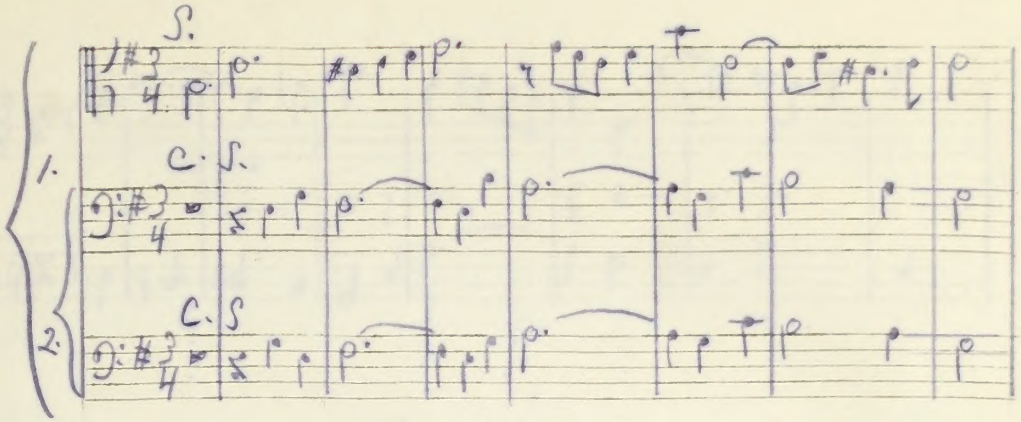
It is better to draw this rough outline in order to produce a musical phrase which can accompany the subject without resembling it either melodically or rhythmically.

120. First we will avoid starting the countersubject on the first bear of the second measure so that its entrance will be more apparent, and since we have a choice of the two notes e and g, we can sound them successively in a way which will mark every beat in the measure. It is very necessary that the countersubject accentuate the beats which are not marked by the subject, and conversely, it is useless to give the countersubject the same melodic movement as the subject.

In other words, avoid having the subject and countersubject sound notes of like value simultaneously.

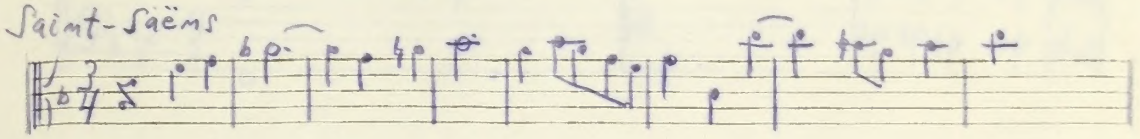
For the same reason we will sound as the third beat of the fourth measure, the g or the b, and in the seventh measure we will sound on the third beat the seventh (a), which will join the b of the first beat with the g of the first beat of the eigth measure.

We will have to choose our countersubject from these two forms, which are only slightly different and equally good harmonically, although the first is preferable melodically:

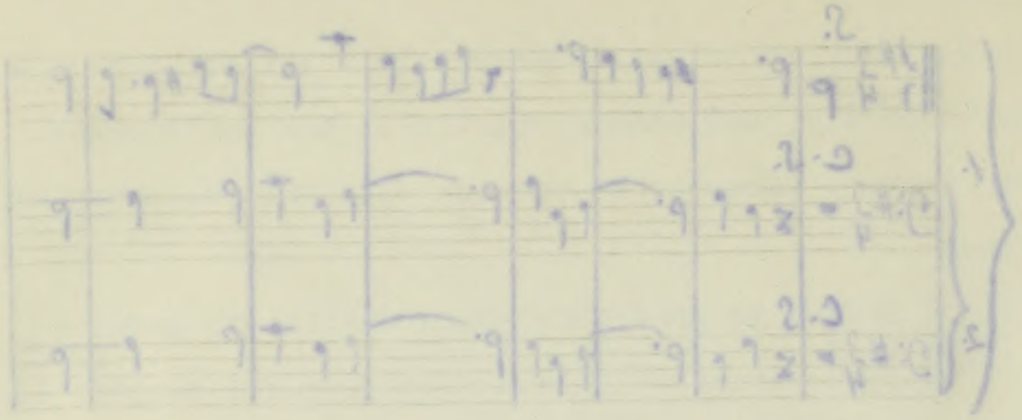


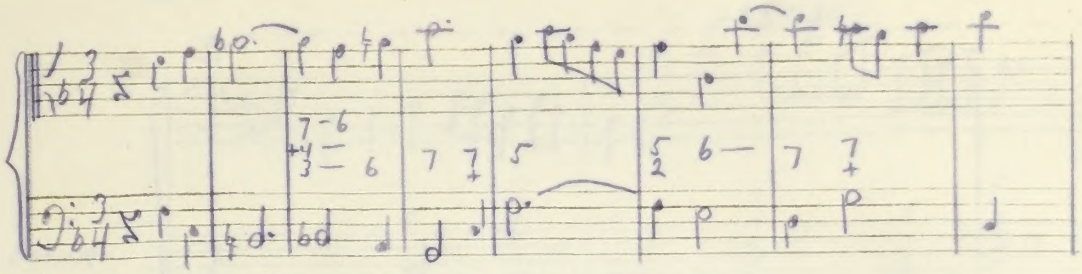
121. CHROMATIC COUNTERSUBJECTS. Certain subjects can only be harmonized chromatically; by treating them otherwise, one risks making a serious error—unpardonable among musicians—i. e., treating a major subject as though it were minor, and vice versa.

122. In the subject:

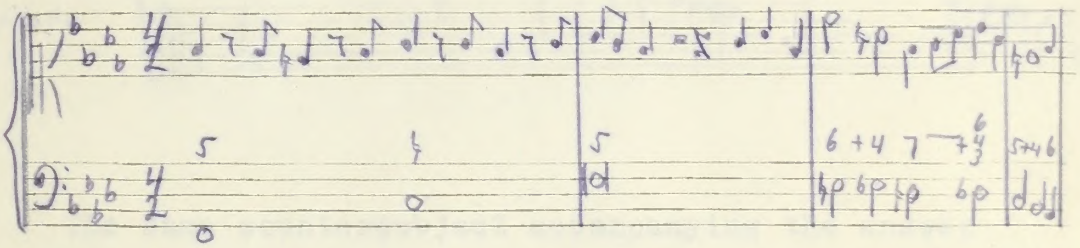


it is evident that the second measure can not have the tonic f for its fundamental since, because of the alteration of the a, the chord would belong to the minor mode. We must give this subject, then, harmony such as the following, which alone can produce a good countersubject:



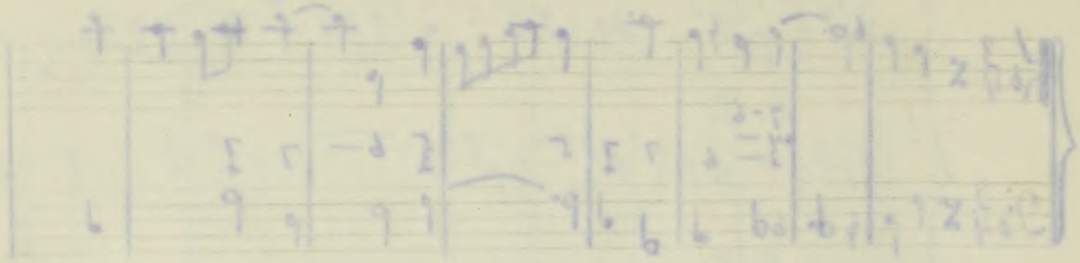


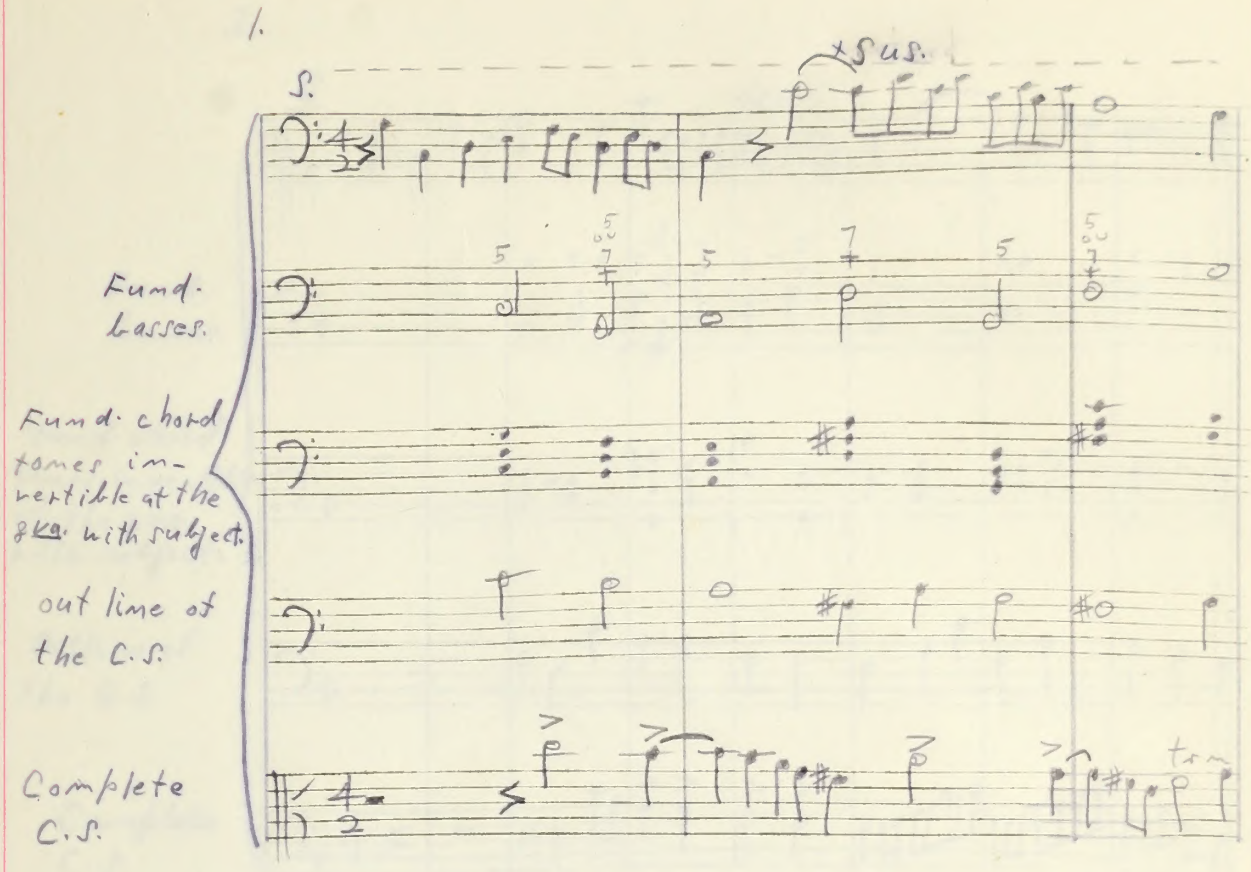
123. It is the same in this other subject which, in the third measure, modulates to the subdominant (minor) of the principal key; it would be inexcusable to believe that this subject, belonging in minor, could end in major:



124. In looking for the natural harmonies of a subject, it would be well to consider the possibilities of chromatic progress, which, when it exists, undoubtedly produces greater harmonic richness in the countersubject, thereby becoming preferable to any other.

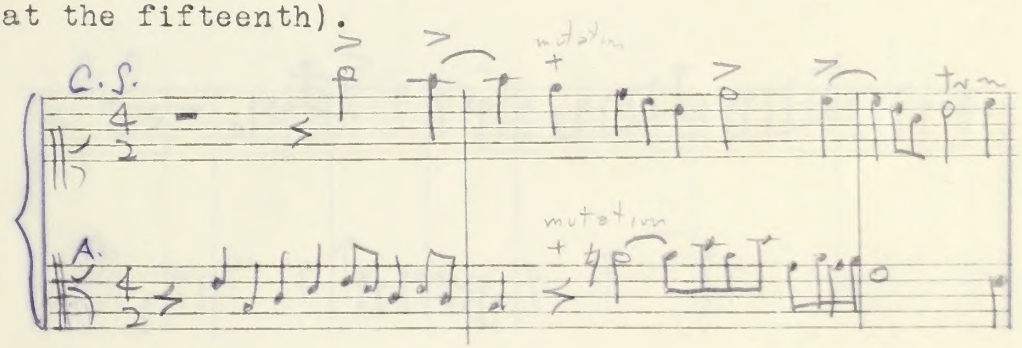
125. Here are other examples showing in tabular form the different steps in the development of the countersubject:

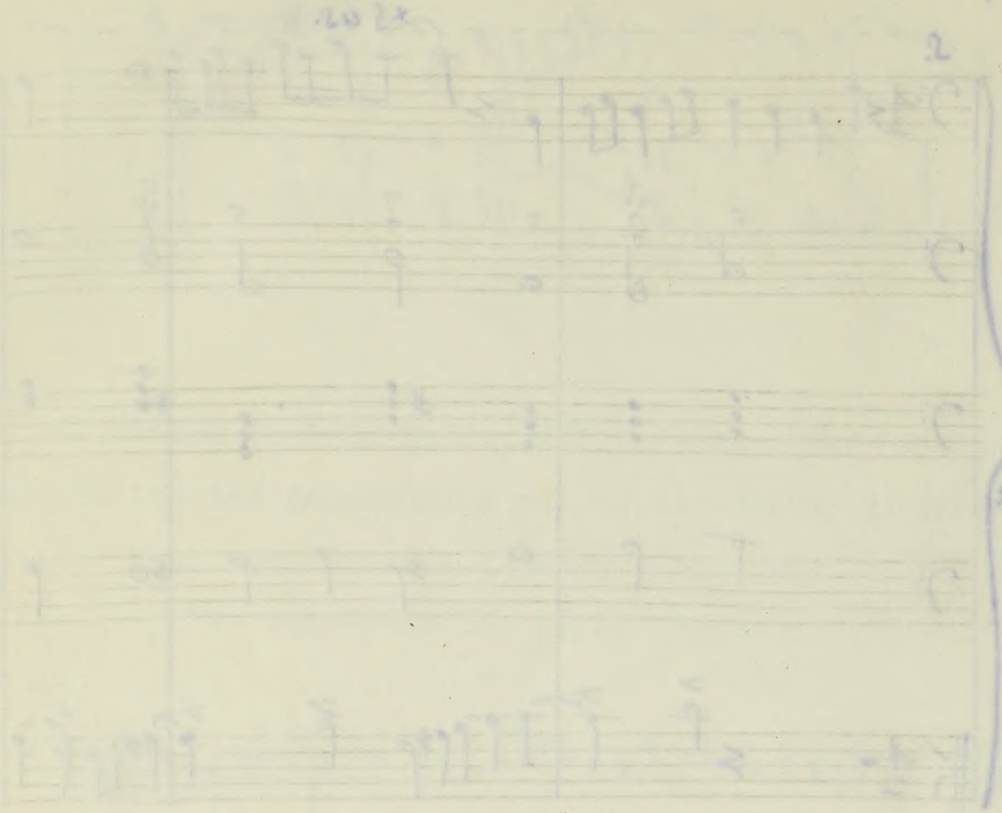




The same countersubject accompanying the answer

(inverted at the fifteenth).

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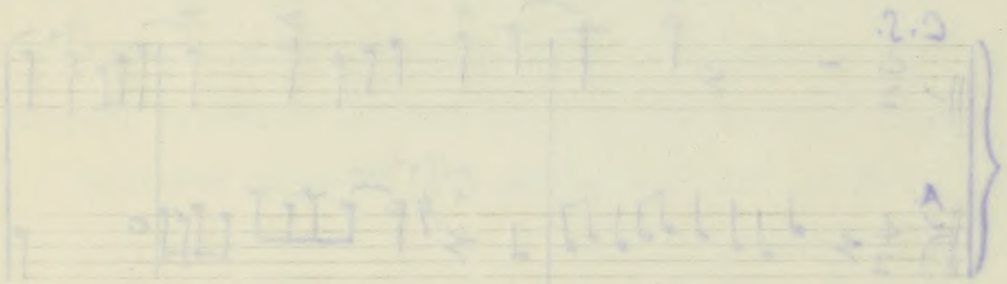
C.S.
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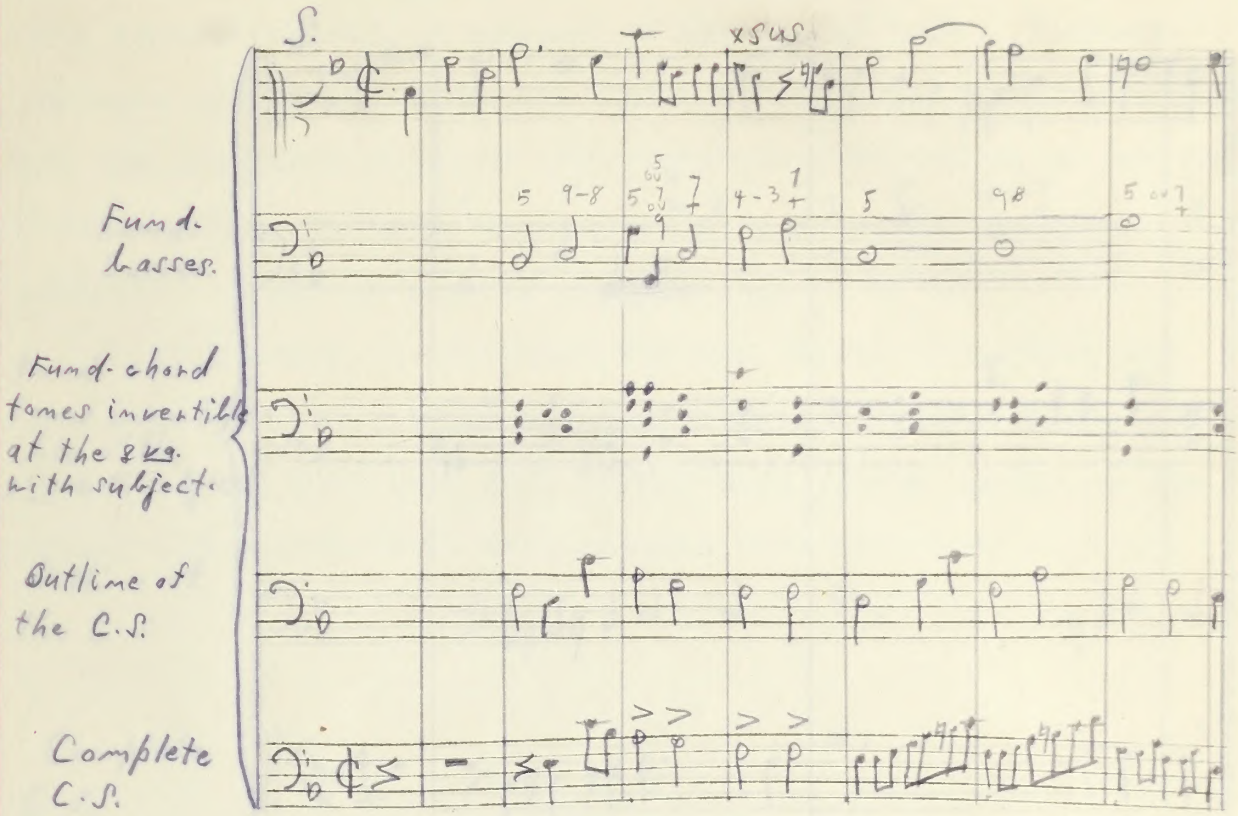
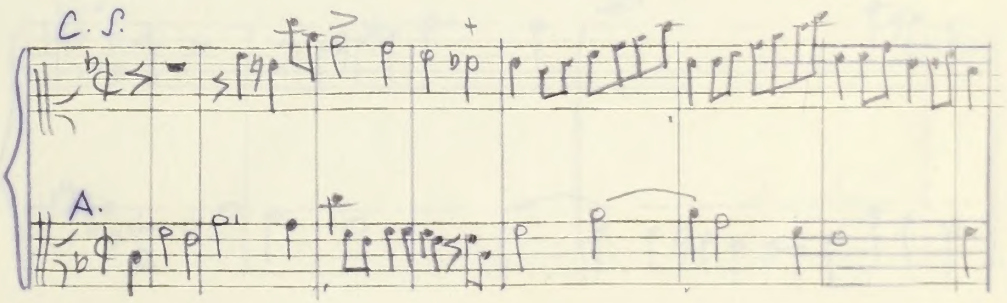
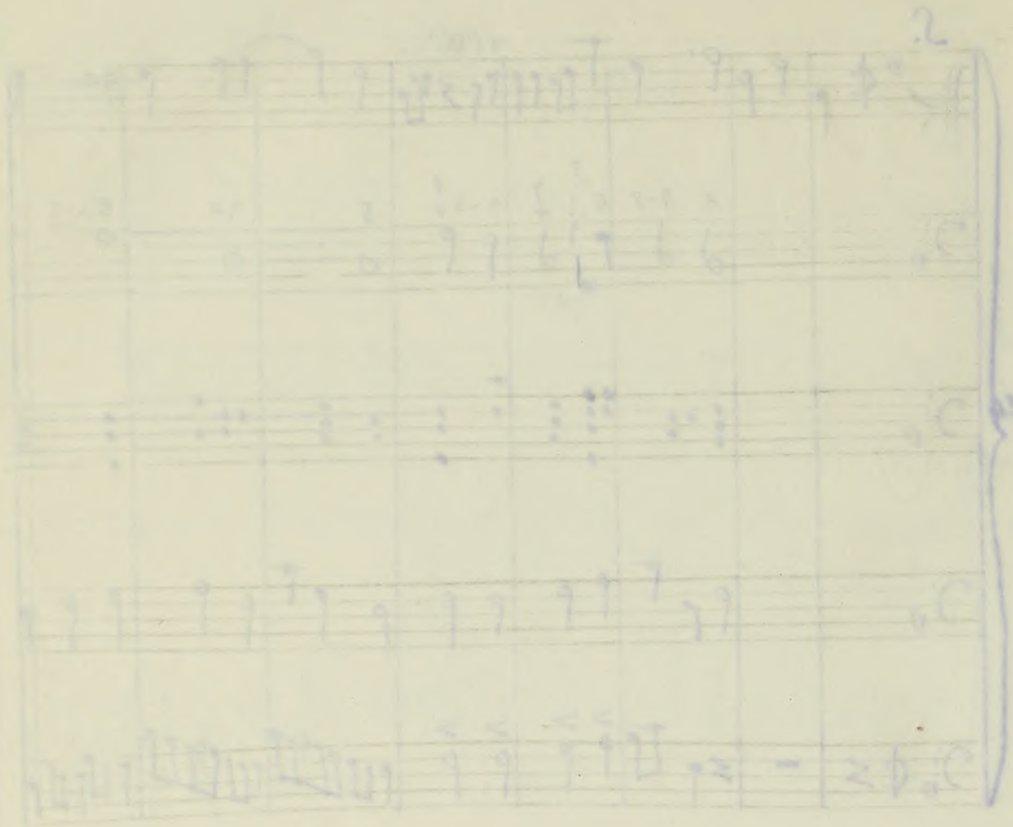


The same countersubject accompanying the answer.

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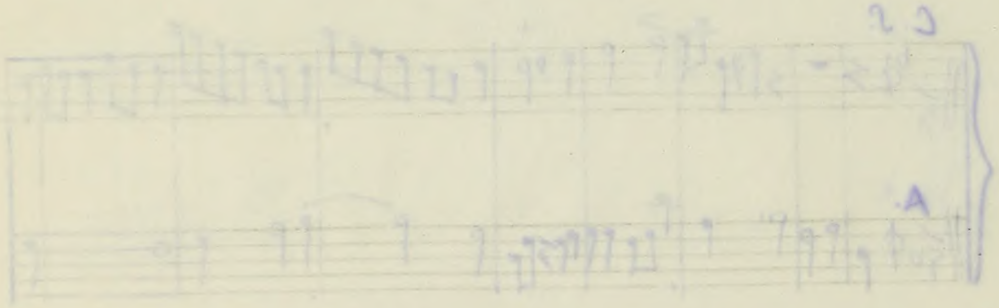
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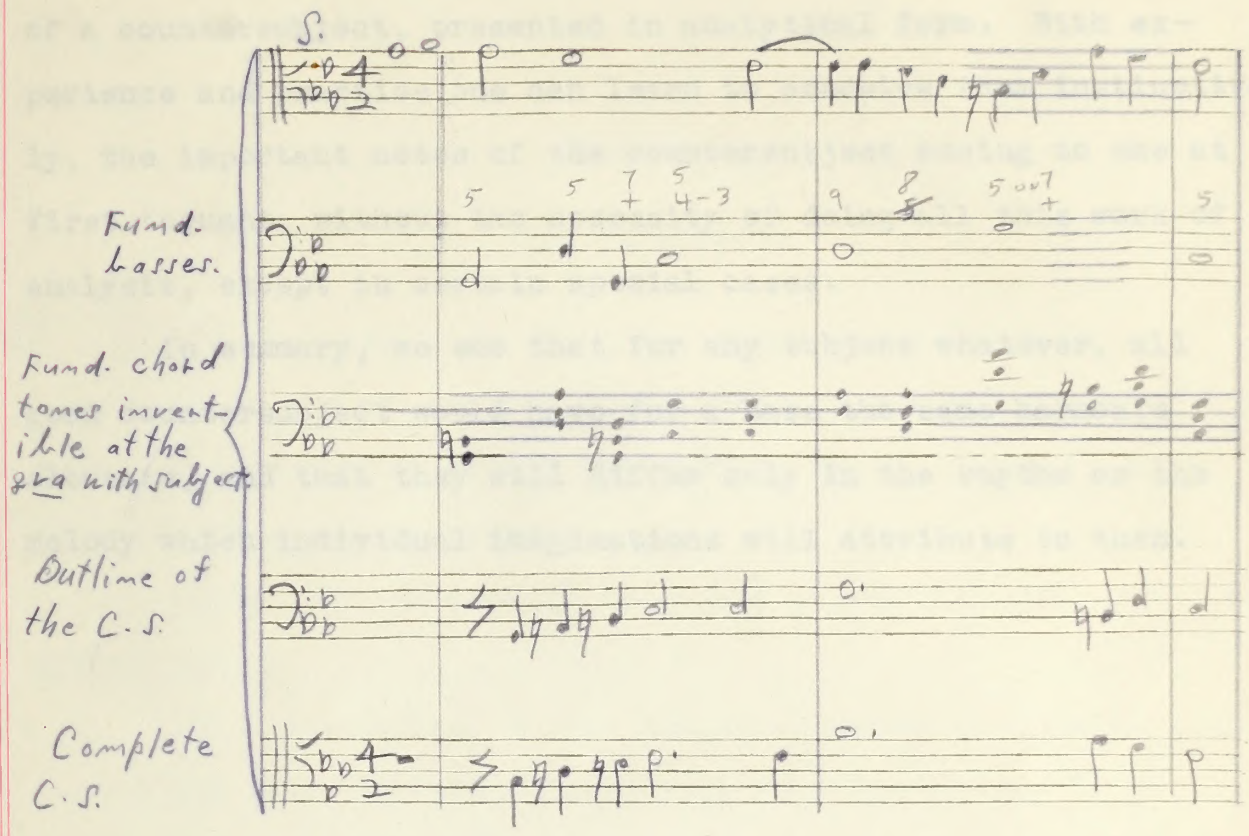
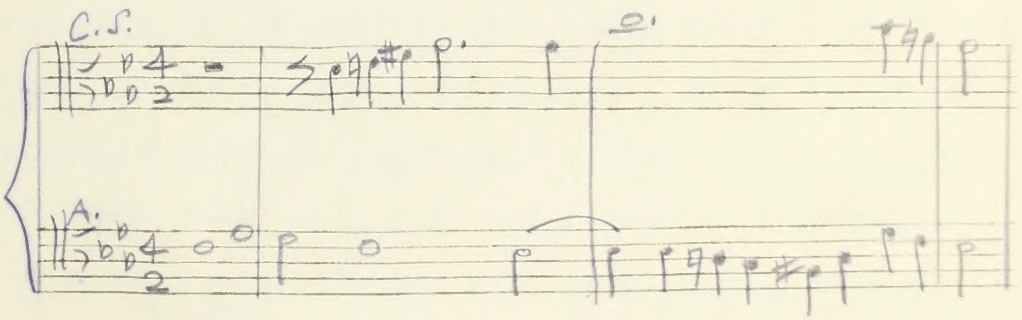
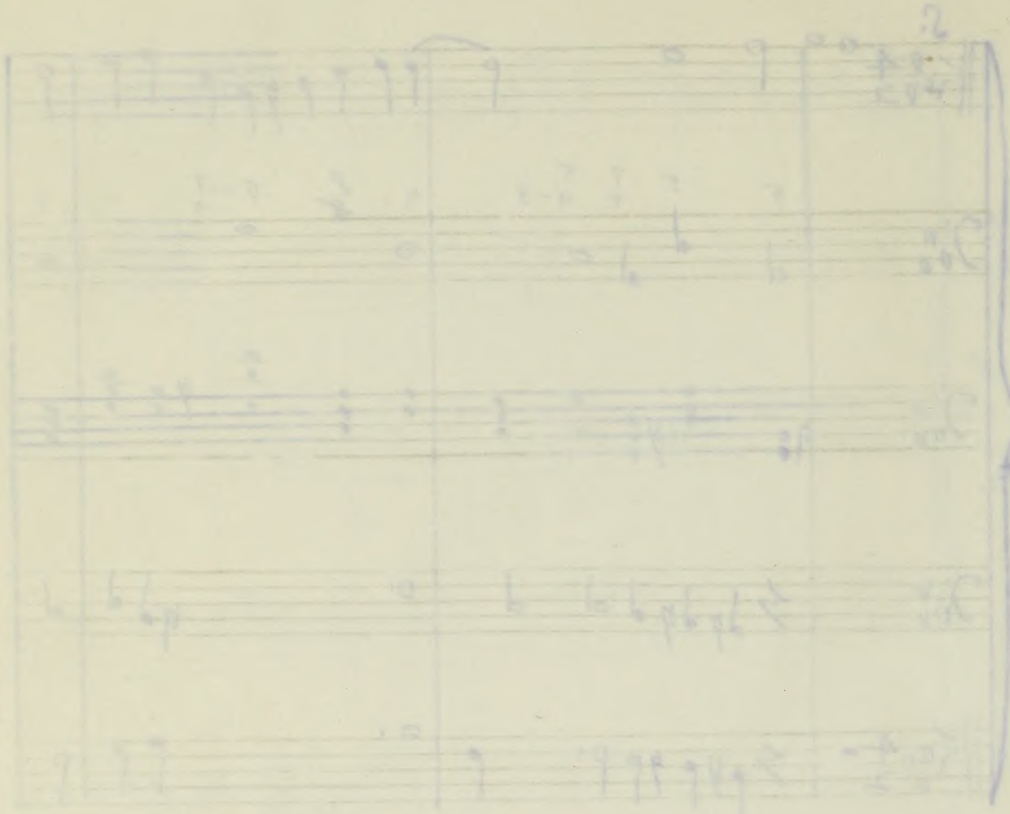


The same countersubject accompanying the answer.





Such are the successive operations in the construction of a countersubject, presented in analytical form. With experience and practice one can learn to conceive them instinctively, the important notes of the countersubject coming to one at first thought, without the necessity of doing all this work of analysis, except in certain special cases.

In summary, we see that for any subject whatever, all good countersubject would have for a bass the same harmonic elements, and that they will differ only in the rhythm or the melody which individual imaginations will attribute to them.

CHAPTER V

THE EXPOSITION

126. At the beginning of a fugue the subject is announced in one of the parts, followed by the answer in another part; a third voice sounds the subject again, which is likewise followed by the answer.

THESE FOUR SUCCESSIVE ENTRANCES CONSTITUTE THE EXPOSITION.

127. Regardless of the number of parts in a fugue, the exposition never contains fewer that four entrances.

128. THE ENTRANCE OF THE COUNTERSUBJECT. THE SUBJECT MUST ALWAYS ALTERNATE WITH THE ANSWER.

The countersubject or countersubjects may appear with the first entrance of the subject, but for a clear understanding of the themes of the fugue, it is better to have them enter successively and to announce the subject alone, having the countersubject enter only with the answer; this disposition has the advantage of showing each part in bold relief.

129. If there are several countersubjects, the first could be announced at the second entrance, and the others sounded successively at the third and fourth entrances; this

would produce a clearer effect, and it would be easier to follow the development of the principal and secondary themes throughout the fugue.

130. However, if the subject is in notes of long value or has not a very well defined melodic form, the countersubject or countersubjects could be announced with the first entrance in order to arouse at the beginning interest which might otherwise be dormant.

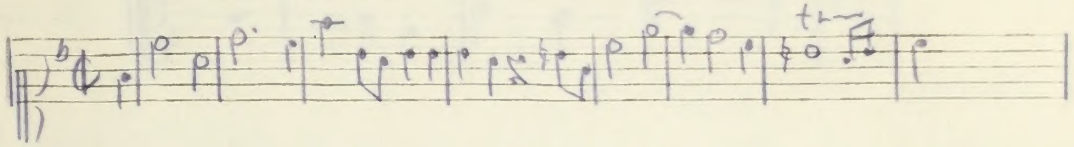
131. THE SUBJECT TRANSFERED TO A CORRESPONDING VOICE. A subject which is announced in one voice can be transferred indiscriminately into another voice of corresponding range; i. e., a subject written for bass can be placed in the alto, and vice versa; likewise a subject given out in the tenor can also be taken by the soprano, and vice versa; but in the exposition one must never sound in the bass or the alto a subject announced in the tenor or the soprano, and vice versa.

132. If one sounds the countersubject at the first entrance of the subject, it is better to announce it in a voice of corresponding range, but if the countersubject enters only as an accompaniment to the answer, it is well to sound it in the part in which the subject has just been announced. This applies only in fugues which have one countersubject.

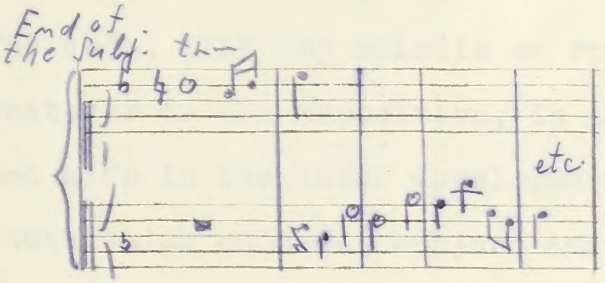
133. THE ANSWER MUST ENTER AS SOON AS THE SUBJECT HAS FINISHED.

Frequently, however, this rule has to be broken, either

because the rhythm of the subject makes it difficult, or because the two tonalities do not succeed each other smoothly as a result of the modulation of the answer:

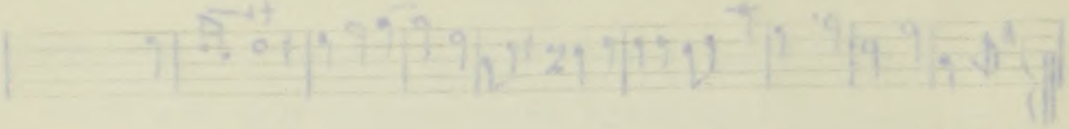


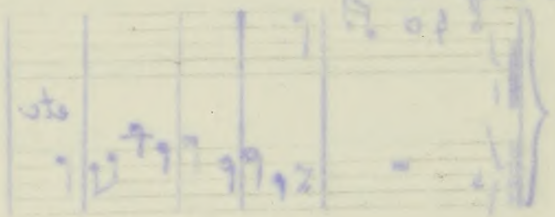
It is evident that here, by sounding the answer immediately after the last note of the subject, one would completely distort the rhythm of the theme, since the accented beats of the answer would not coincide with those of the subject:

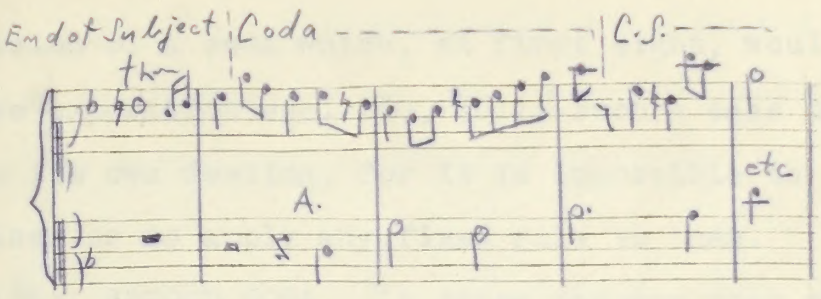


which is impossible from a purely musical point of view.

134. CODA OF THE SUBJECT. WE FILL THE REMAINDER OF THE MEASURE WITH A CODA, WHICH IS A MELODIC LINE WRITTEN IN EITHER SIMPLE OR DOUBLE COUNTERPOINT, WHICH SERVES TO INTRODUCE THE ENTRANCE OF THE ANSWER, AND WHICH WE CONTINUE UNTIL THE ENTRANCE OF THE COUNTERSUBJECT; there may be a short rest before the entrance of the countersubject, or it may follow the coda immediately.







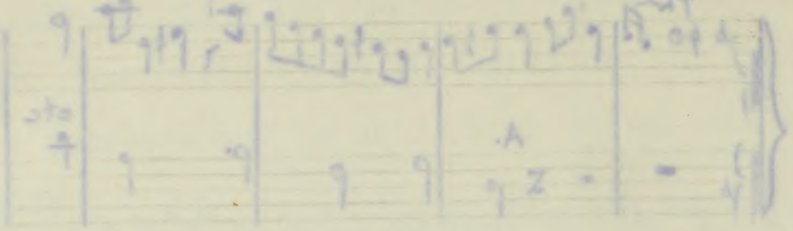
Care must be taken to write this coda in the style of the subject and countersubject so that the latter will be a natural consequence of the coda, as the coda itself must be a logical consequence of the subject.

135. The coda, like any melodic or rhythmic figure in any voice whatever in the exposition, is an integral part of the fugue and aids in the later developments of the subject.

If the note which ends the subject and the note which begins the answer, although forming a consonant interval used in counterpoint, are not of the same tonality, and if the subject ends on the same beat on which the answer should enter, a coda must be inserted. (See example under Sec. 156.)

In certain cases we add a coda to a subject before having the answer enter, although it could begin on the last note of the subject; we see an example of this in Sec. 172 (eighth measure), where the coda is added for eurythmy of the subject and to avoid a unison.

Some purely musical considerations could also cause

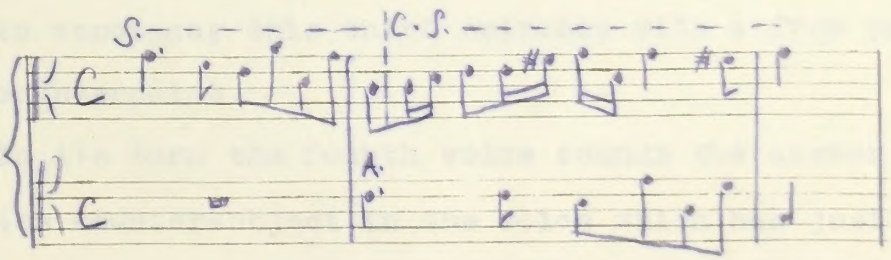


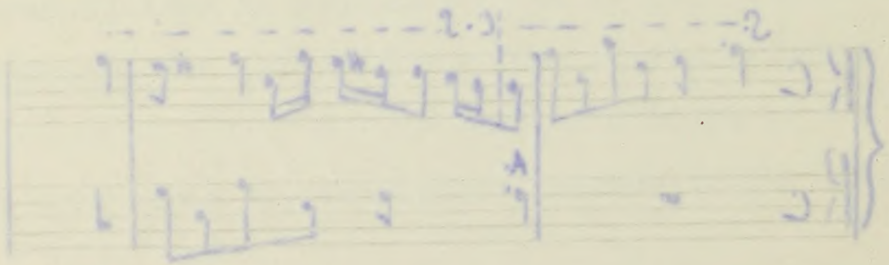
the omission of a coda which, at first sight, would seem necessary (see exposition sec. 160, 161); such a case must be determined by its own feeling, for it is impossible to foresee these cases or to apply any fixed rule to them.

136. SECOND CODA. It often happens that when the answer enters on the last note of the subject, the third entrance can not appear immediately after the second; in this case we add a second coda between the second and third entrances. This coda can be more developed, and can consist, according to the movement of the fugue, of two or three measures; this coda is advantageous when the subject and its countersubject do not posess enough material for their ultimate development; it is absolutely necessary in order to fill in when neither part is sounding the subject or countersubject. This procedure is frequently used even when the alternate entrances of the subject and answer can appear without interruption.

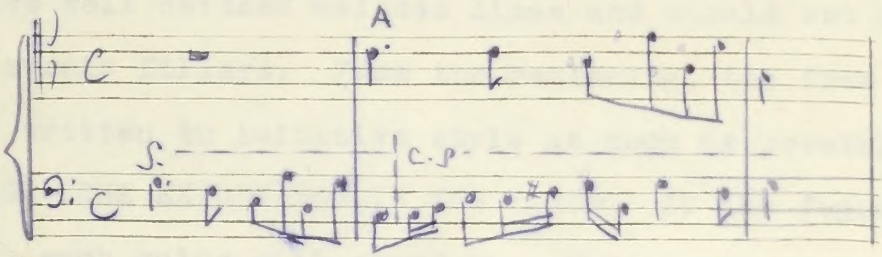
137. THE UNISON AVOIDED. THE LAST NOTE OF THE SUBJECT AND THE FIRST NOTE OF THE ANSWER MUST NEVER FORM A UNISON.

In this case we transfer the first entrance of the subject to a voice of corresponding range (soprano—tenor, alto—bass):





The subject being announced in the alto and producing a unison with the first note of the answer, we transfer it to the bass, the corresponding voice of the alto:

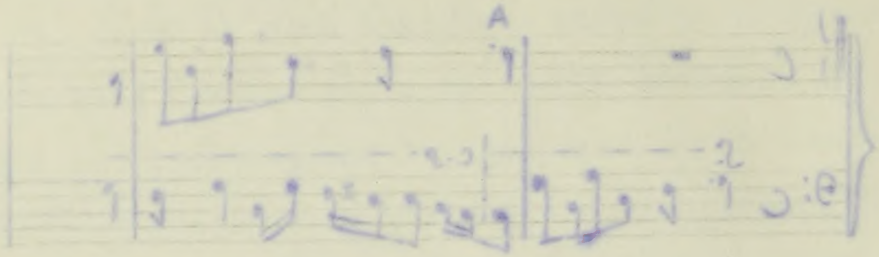


Thus the first note of the answer is at the octave above the last note of the subject instead of forming a unison with it. One can, in order to avoid a unison of this kind, add a coda to the subject (see example, sec. 172).

138. FREE PARTS. When the part which first announces the subject has finished, another part sounds the answer; during this section the first part continues in simple counterpoint, or a free part, which may or may not be interrupted by a short rest before sounding the countersubject.

The answer finished, a third part sounds the subject, while the voice which sounded the answer takes up the countersubject in the same manner as the first part; the latter continues to accompany this third entrance with a free part in simple counterpoint.

In its turn the fourth voice sounds the answer accompanied by the countersubject in the voice which has just sounded


A

the subject, while the other two parts sound simple counter-points of the same style as the subject and countersubject.

139. These accompanying counterpoints, or free parts, should have well defined melodic lines and should not be simply harmonic fillers. From the beginning, the free parts should be written in imitative style as much as possible.

140. THE EXPOSITION IN TWO PARTS. If the fugue is in two parts, each voice will sound the subject and answer; the voice which announces the subject the first time will sound the answer at the fourth entrance, and consequently, the voice which sounded the answer at the second entrance will sound the third entrance of the subject.

141. THE EXPOSITION IN MORE THAN TWO PARTS. In an exposition of three parts, the voice which has announced the subject the first time will sound the answer at the fourth entrance. Of the other two voices, the first will make the second entrance (answer), and the other, the third entrance (subject).

In an exposition of more than three parts, each voice will make only one entrance of either the subject or the answer.

The following tables give the various dispositions which can be employed for the successive entrances of the subject and answer in two, three, or four parts.

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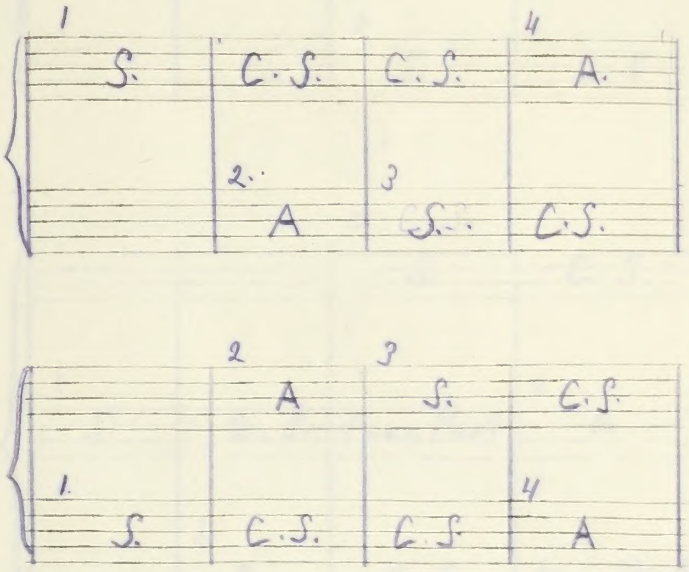
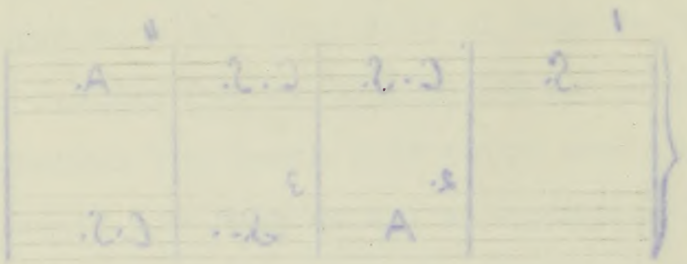
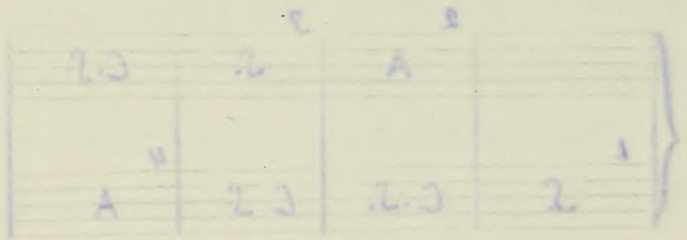
142. Models of expositions in two parts having one countersubject heard after the subject; i. e., on the second entrance only:

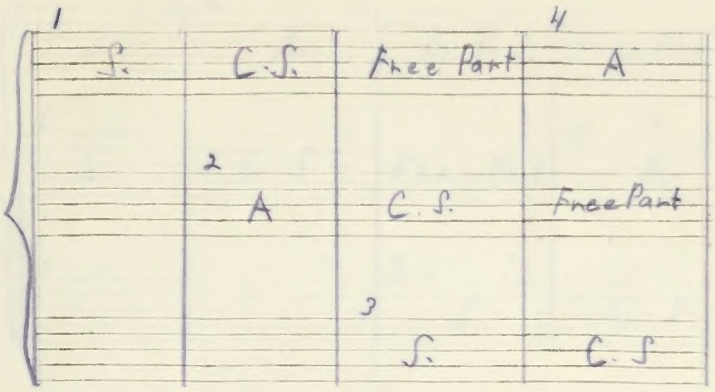


Note—In a fugue of two parts, one of the two dispositions above must be followed; in other words, the subject must appear once alone, without the accompaniment of the counter-subject.

143. Expositions in three parts:



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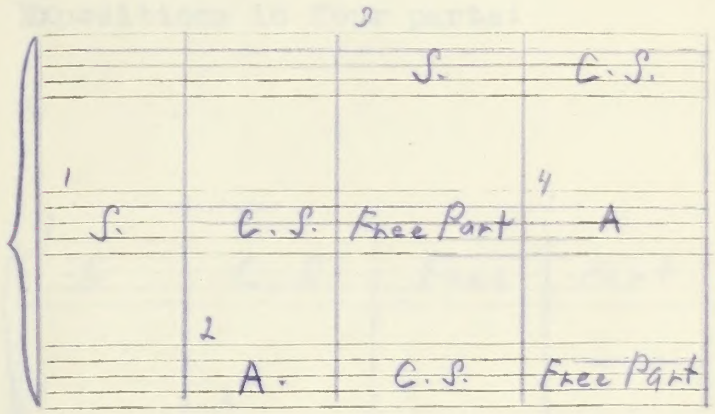
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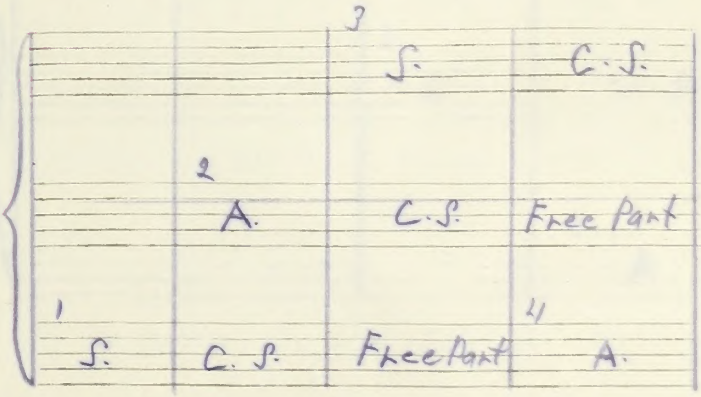
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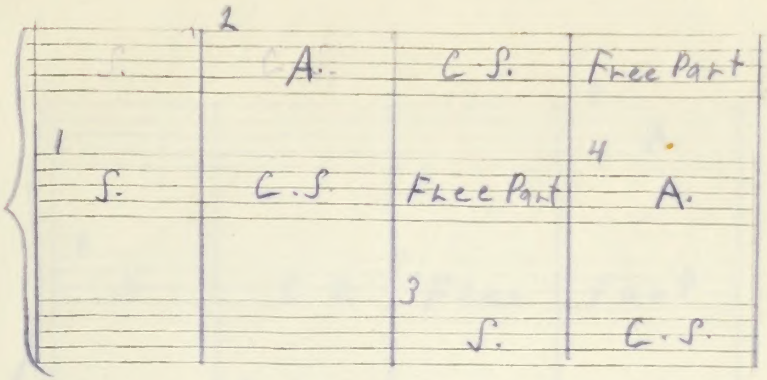
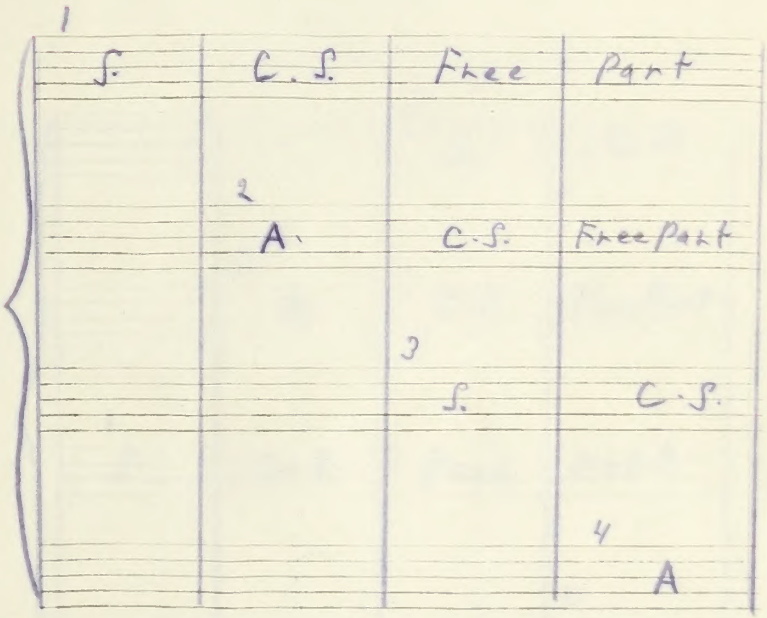
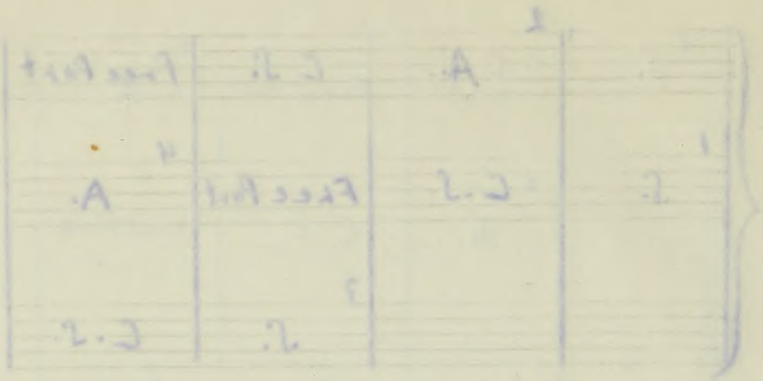
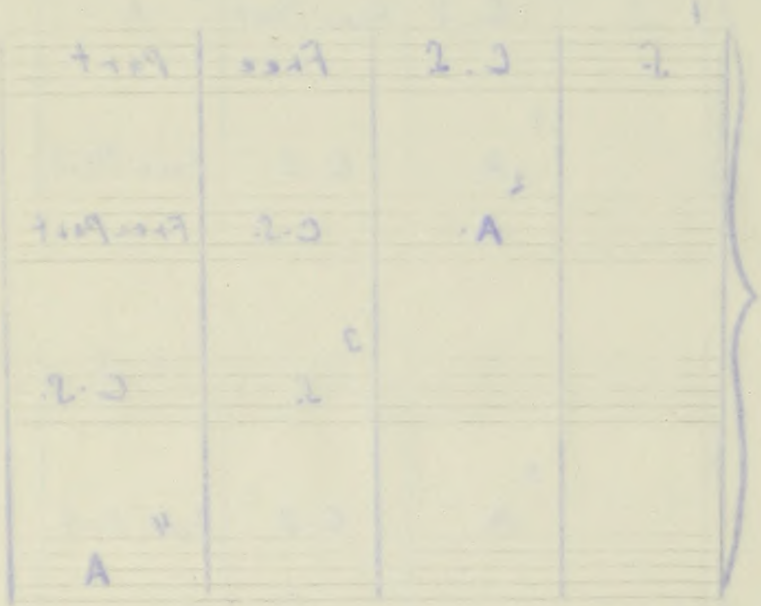
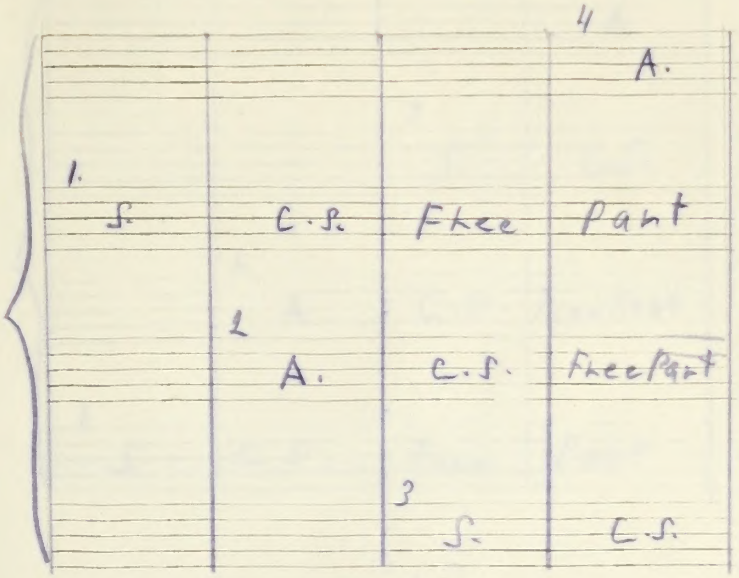


144. Expositions in four parts:





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FreePart
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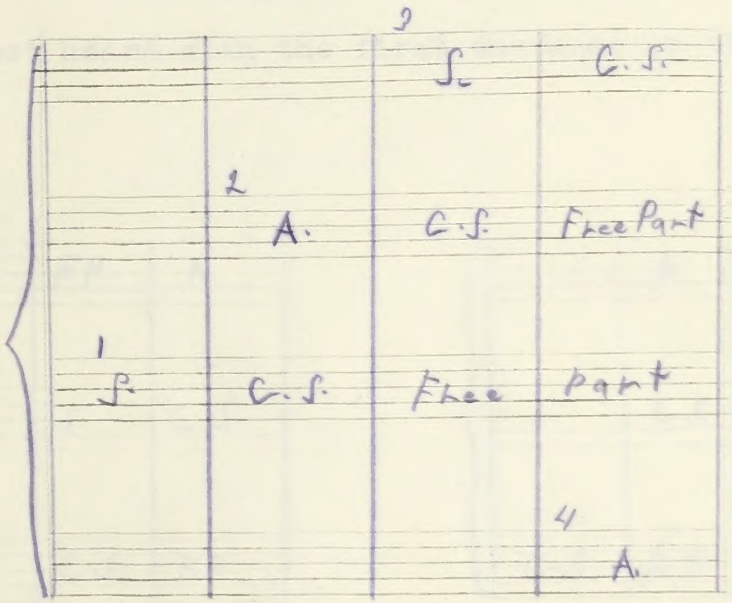
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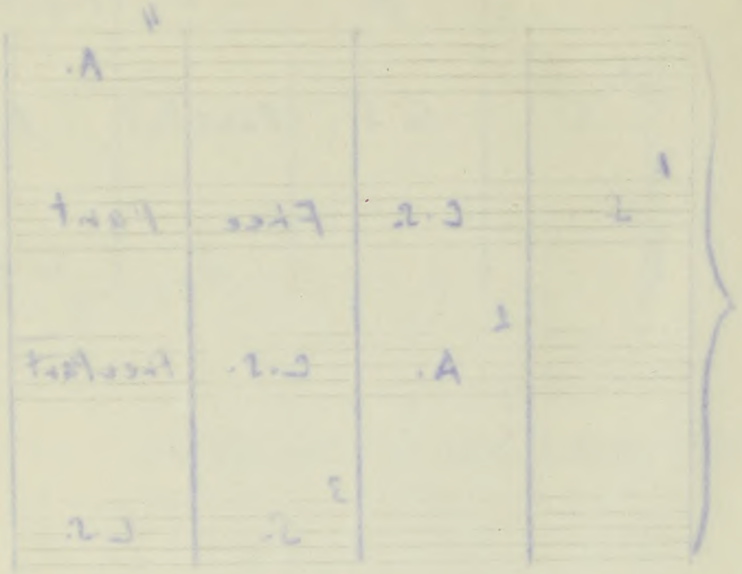
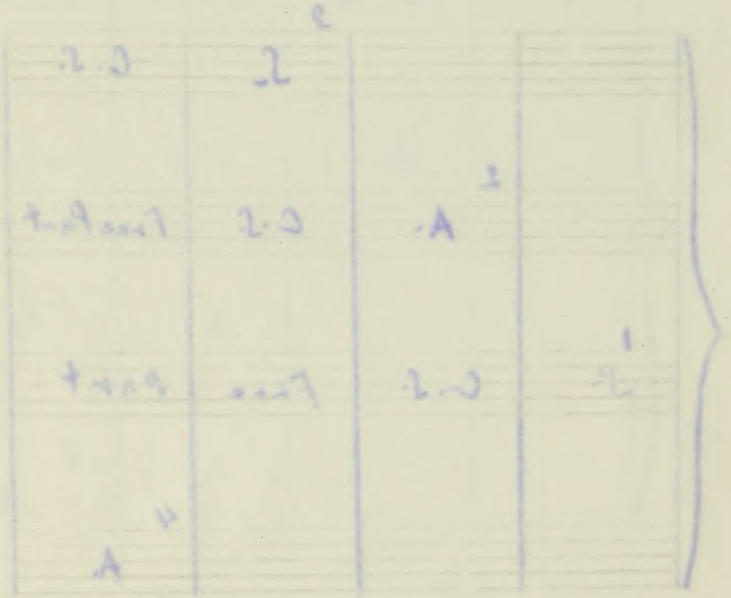
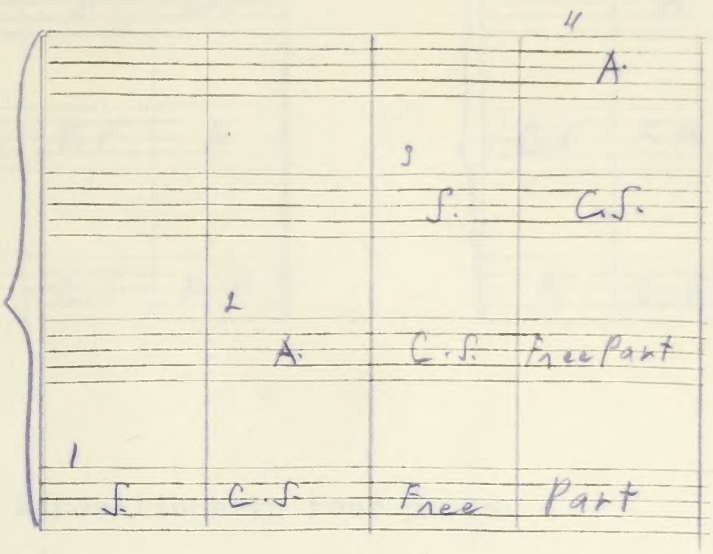
Free
Part
4
A.

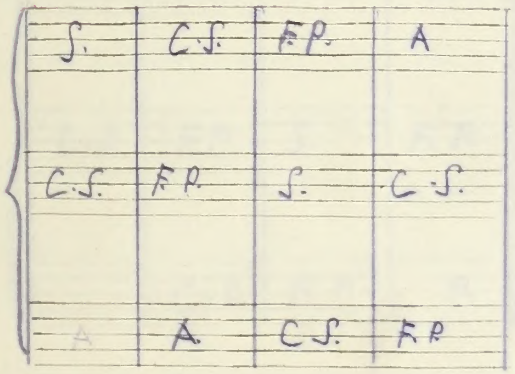


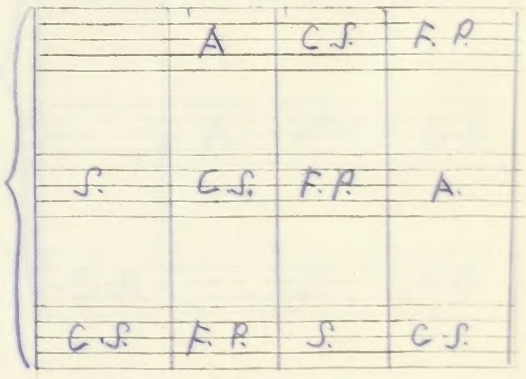


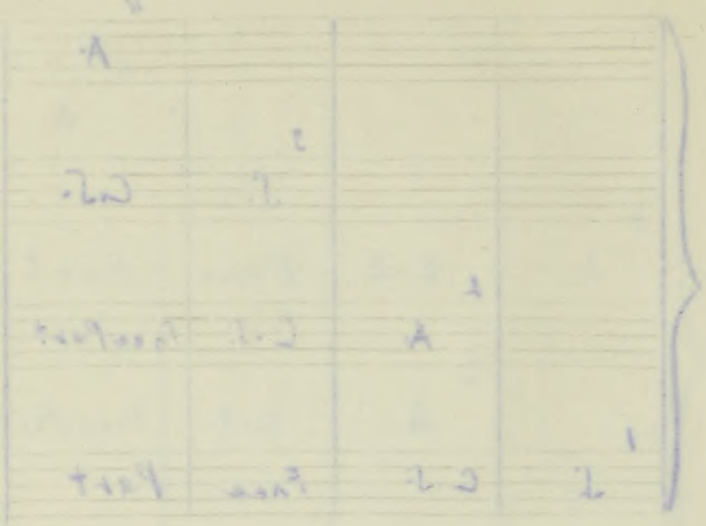


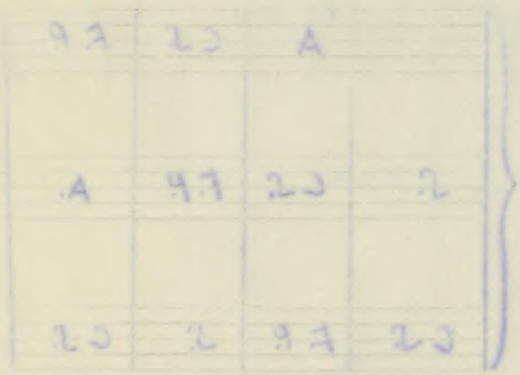
B

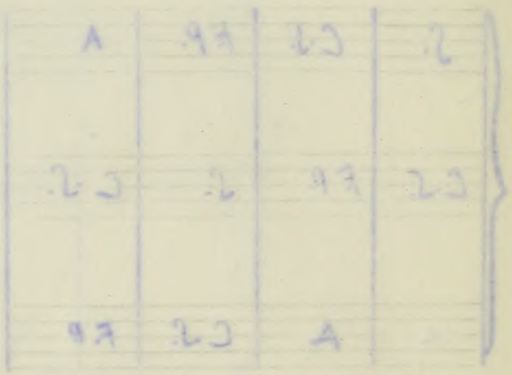
145. Models of expositions in three parts with one countersubject heard with the first entrance of the subject:

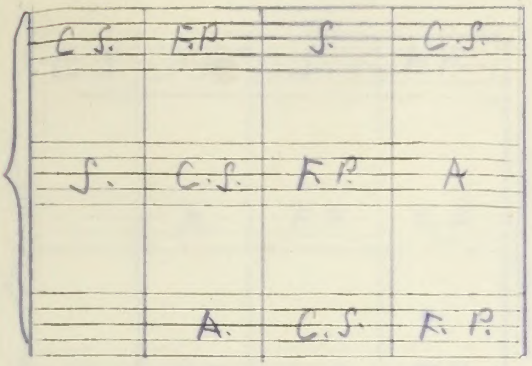


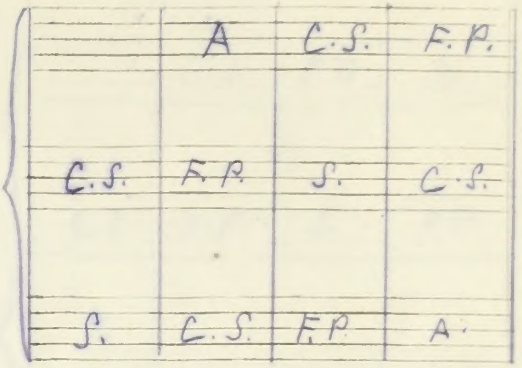




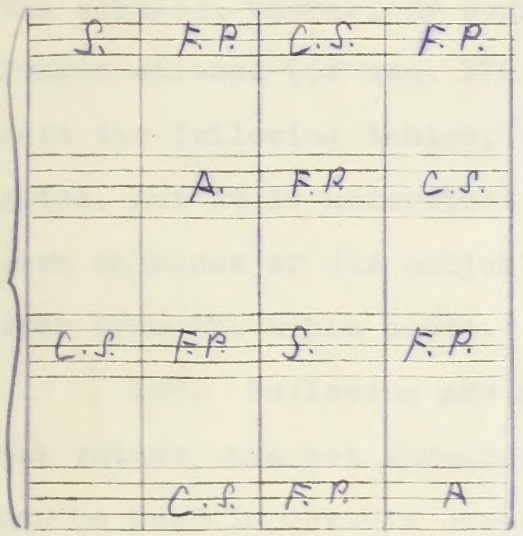


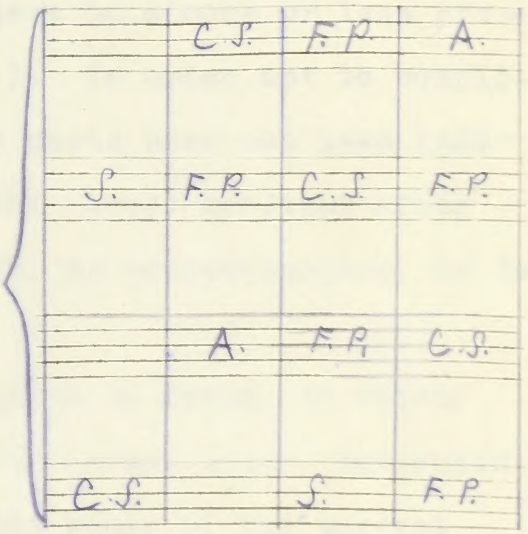


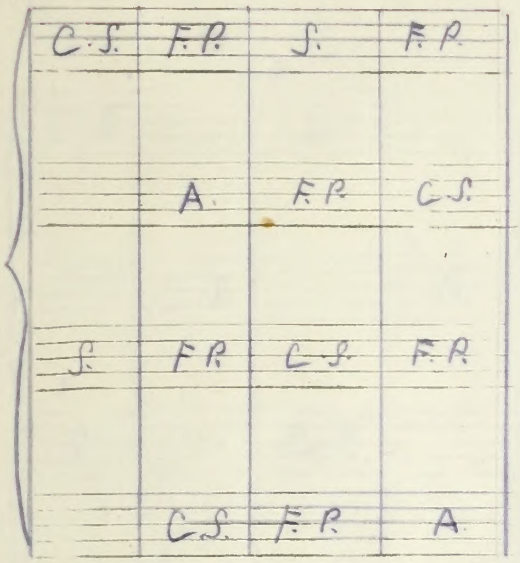


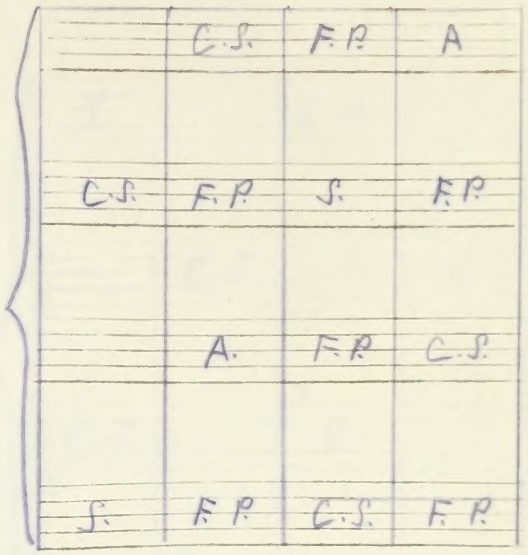


146. Expositions in four parts:



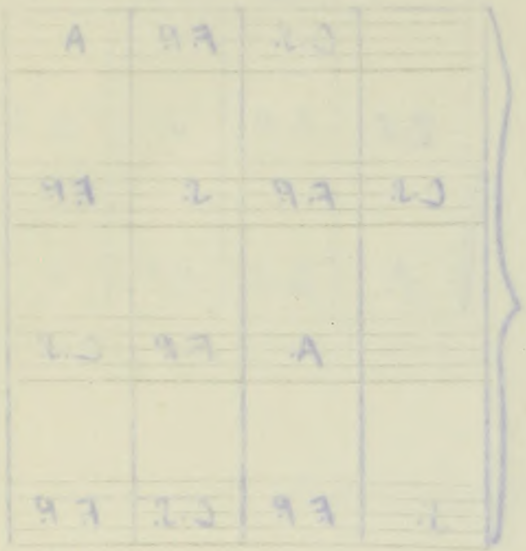


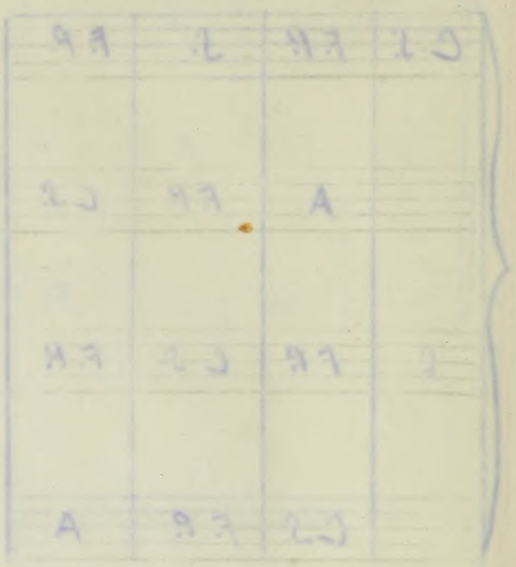


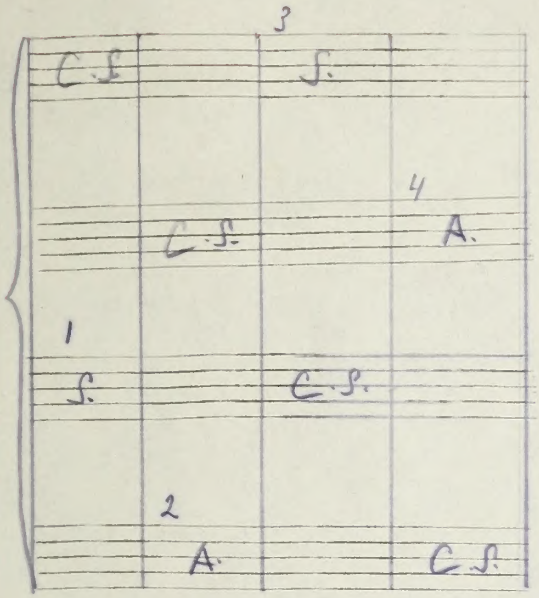


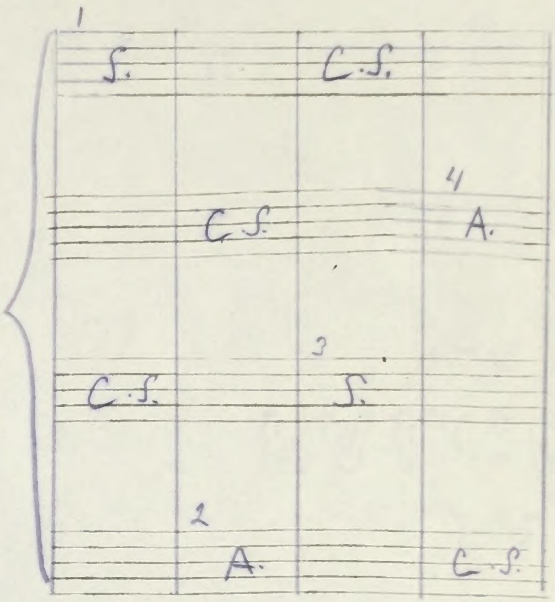
The free parts should be separated from the entrances of the subject, answer, or countersubject by a more or less prolonged silence (Cf sec. 172 et seq.). In order not to complicate the following tables, the free parts have not been indicated, but it is understood that they always continue after each entrance of the subject, answer, or countersubject, as is seen from the table above.

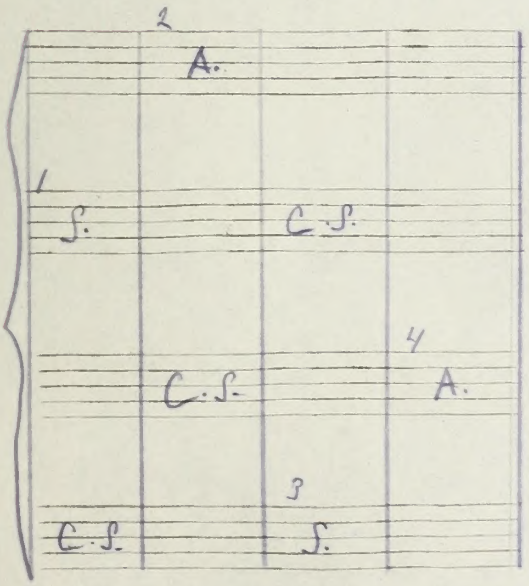
147. Following are dispositions to avoid, in which the voices have not appeared in their normal order, but which can be used in certain cases when the range of the subject and answer make it practical:

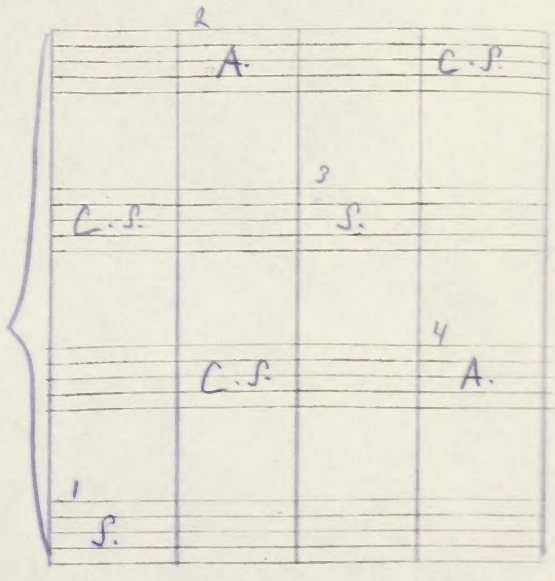


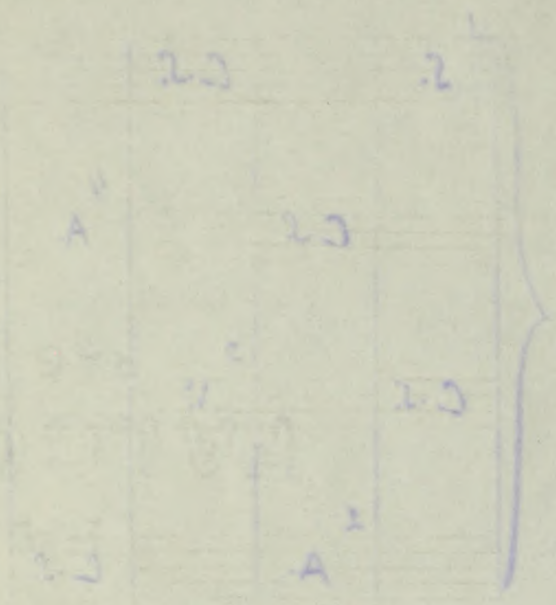


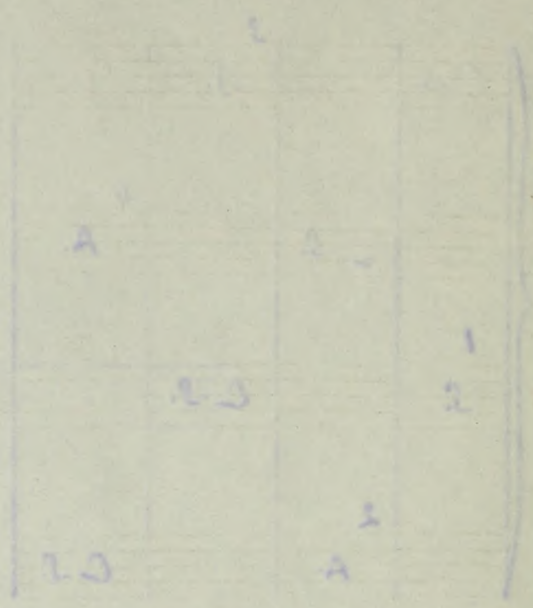

3
C.S.
S.
4
C.S.
A.
1
S.
C.S.
2
A.
C.S.

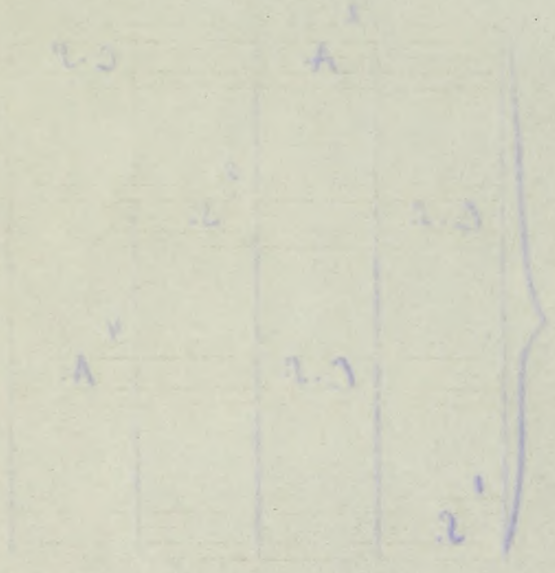

1
S.
C.S.
4
C.S.
A.
3
C.S.
S.
2
A.
C.S.

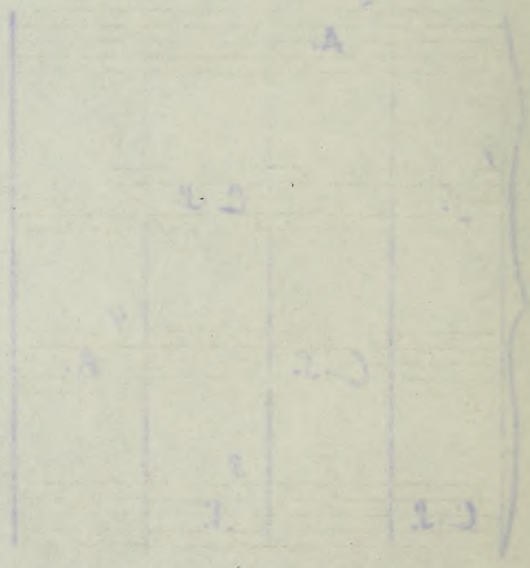

2
A.
1
S.
C.S.
4
C.S.
A.
3
C.S.
S.


2
A.
C.S.
3
C.S.
S.
4
C.S.
A.
1
S.

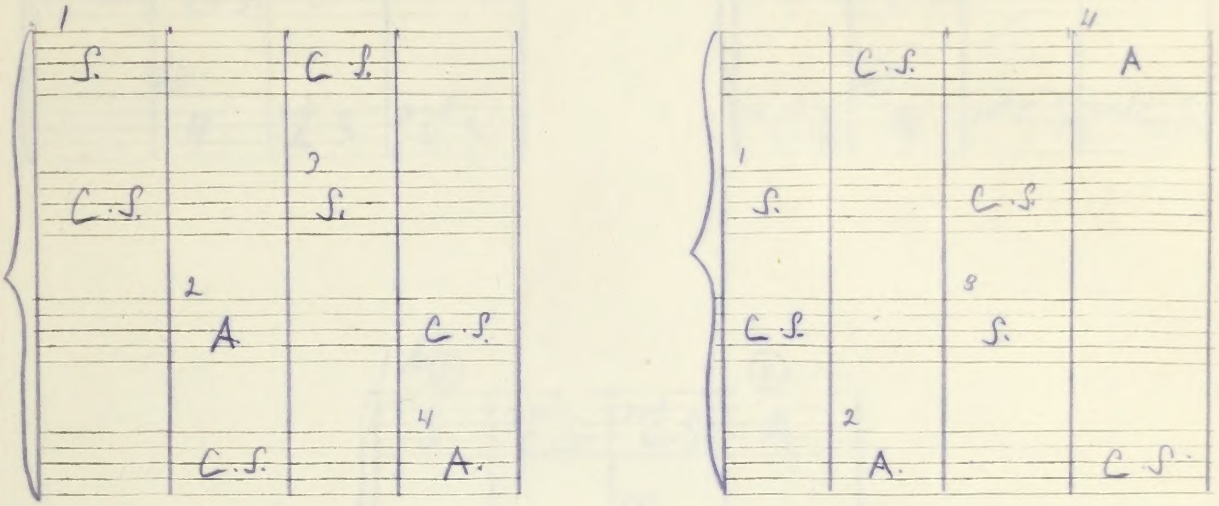








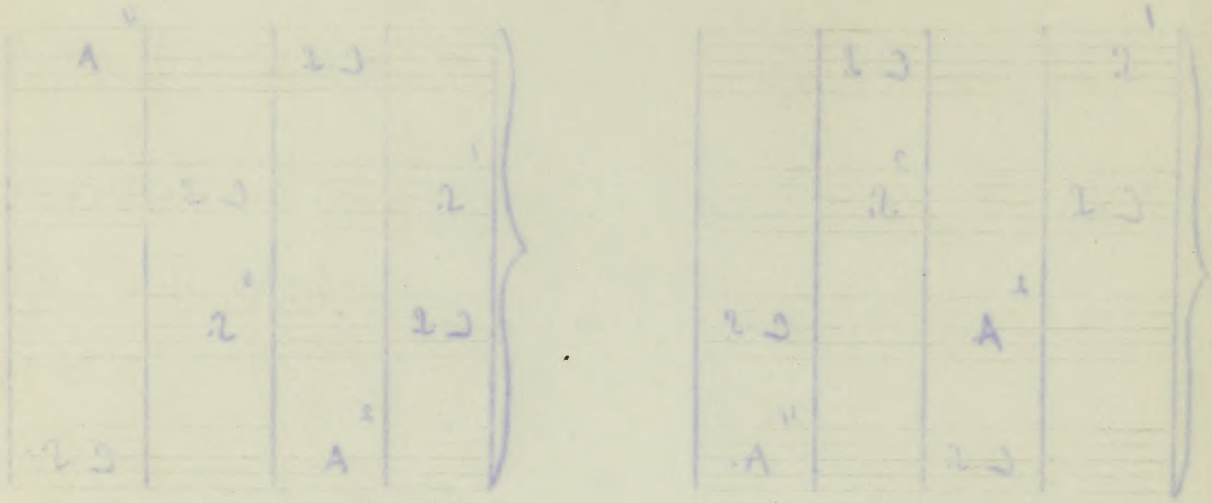
148. Dispositions other than those given in the tables above are forbidden, for they sound the subject and answer in voices of similar range:



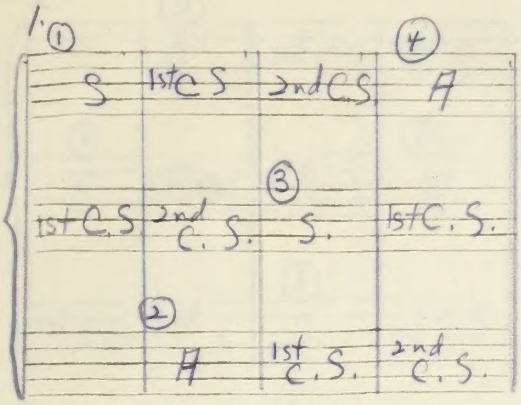
149. We also forbid dispositions in which the subject and countersubject sound simultaneously in two voices of dissimilar range, as, for example, the subject in the tenor and its countersubject in the bass, or the answer in the alto and its countersubject in the soprano etc; in other words, the countersubject must appear in a voice of corresponding range to that which is sounding the subject.

C

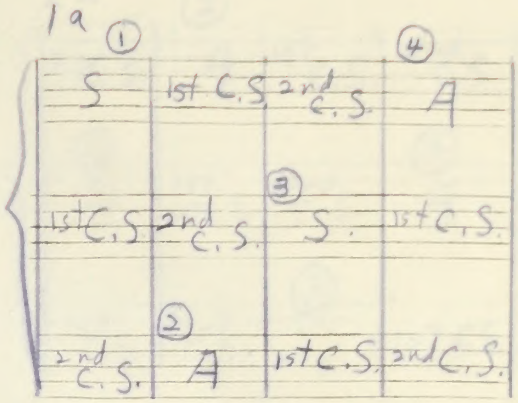
150. Models of expositions in three parts having two countersubjects:



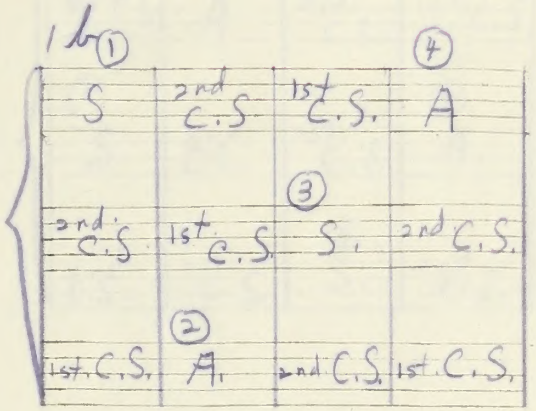
1.



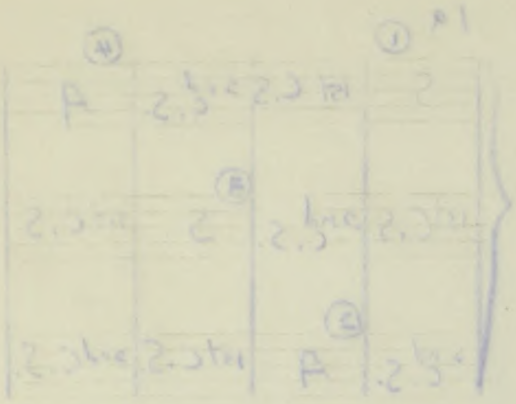
1a

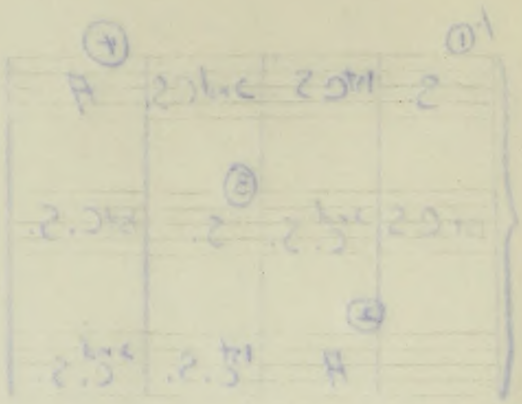


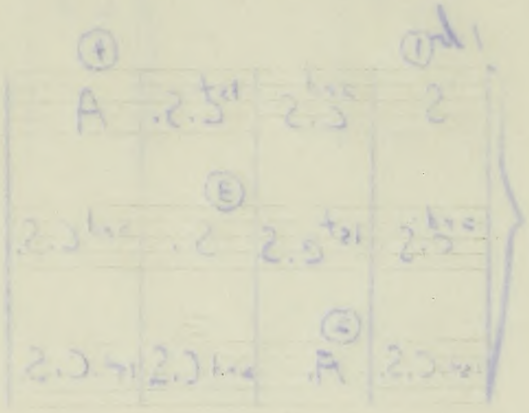
1b



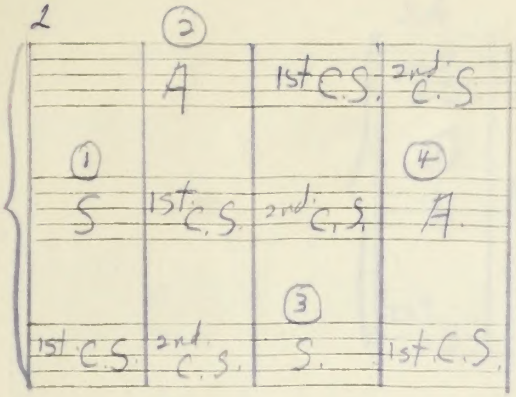
Note: This last disposition should be used only exceptionally; in cases, for instance, where the second part would not be apt to sound the countersubject of the subject because of its extreme range:



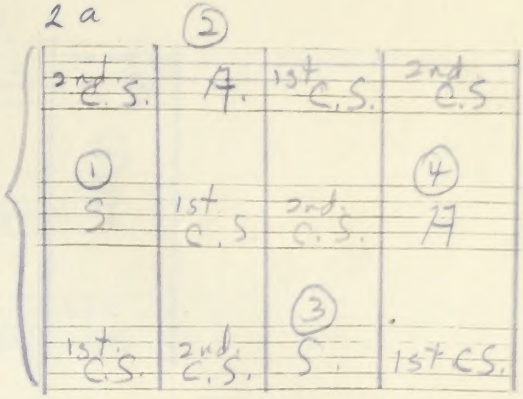




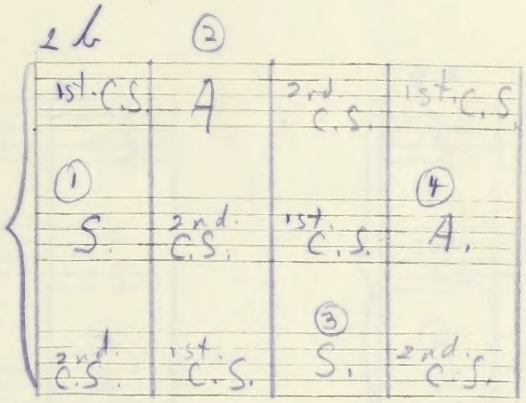
2



2 a

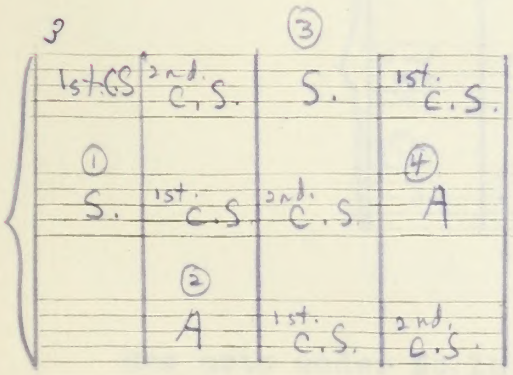


2 b

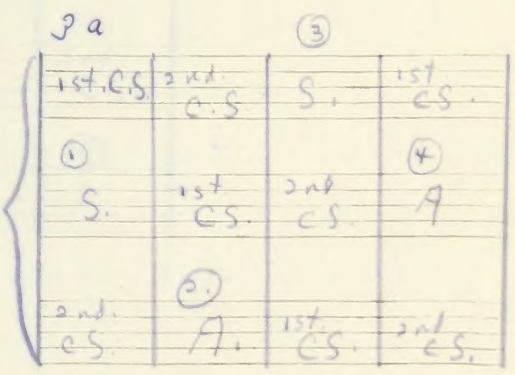


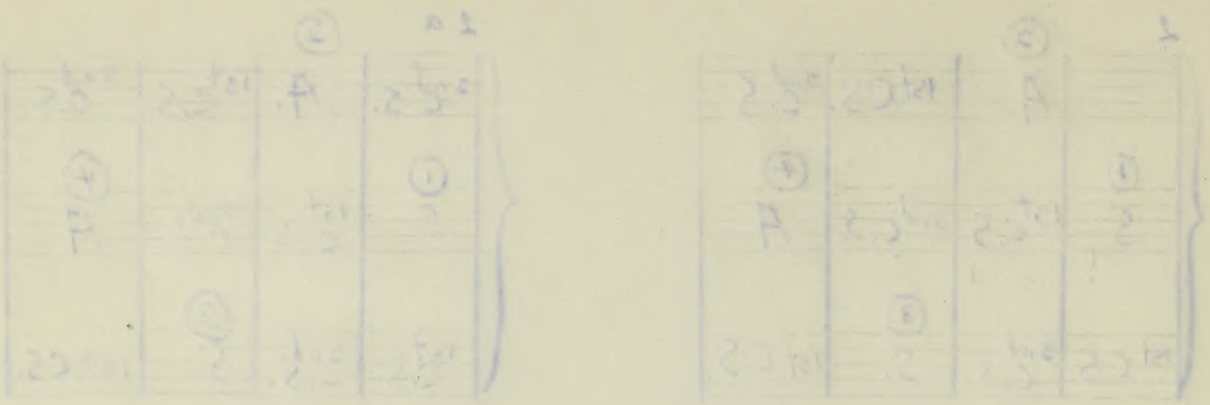
See note under No. 1b.

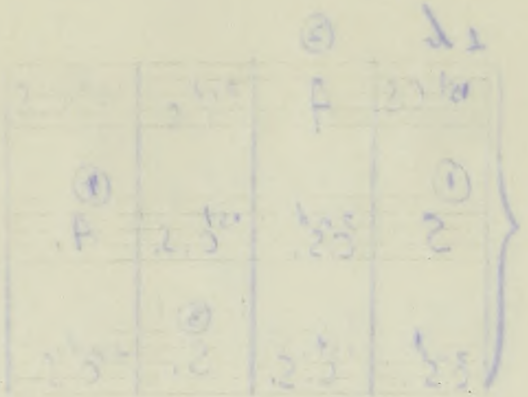
3

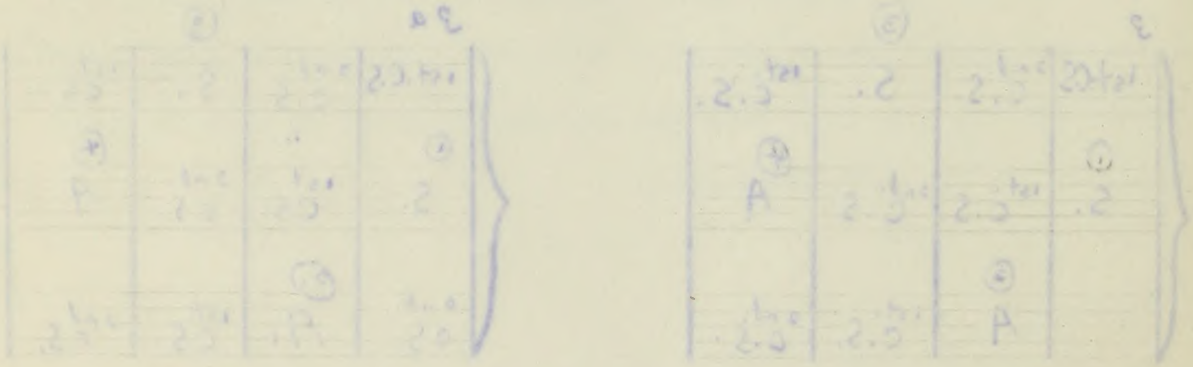


3 a

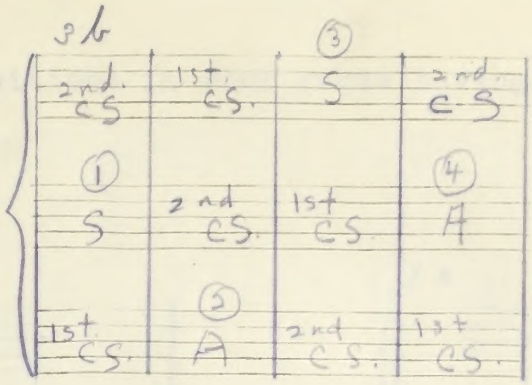






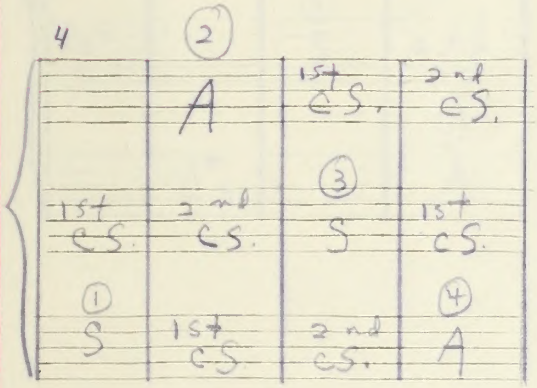


3b

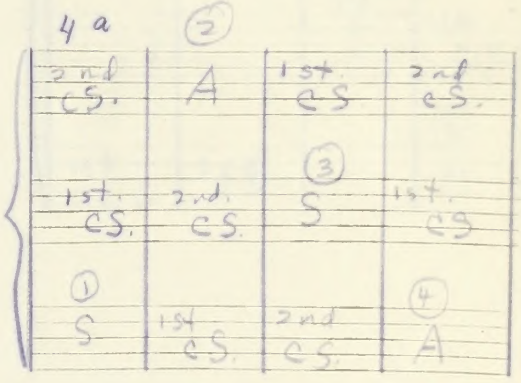


See note under No. 1b.

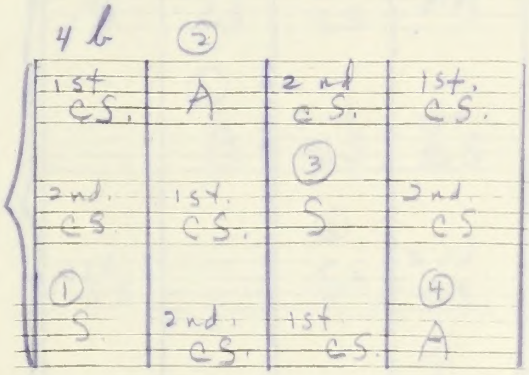
4



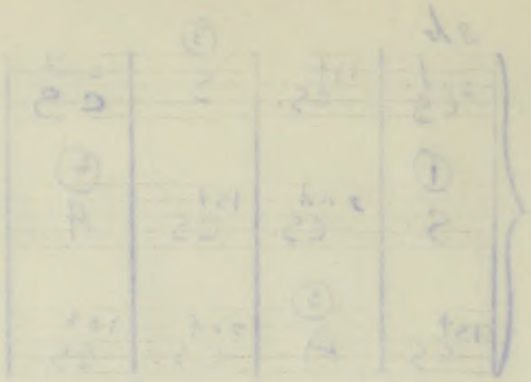
4a

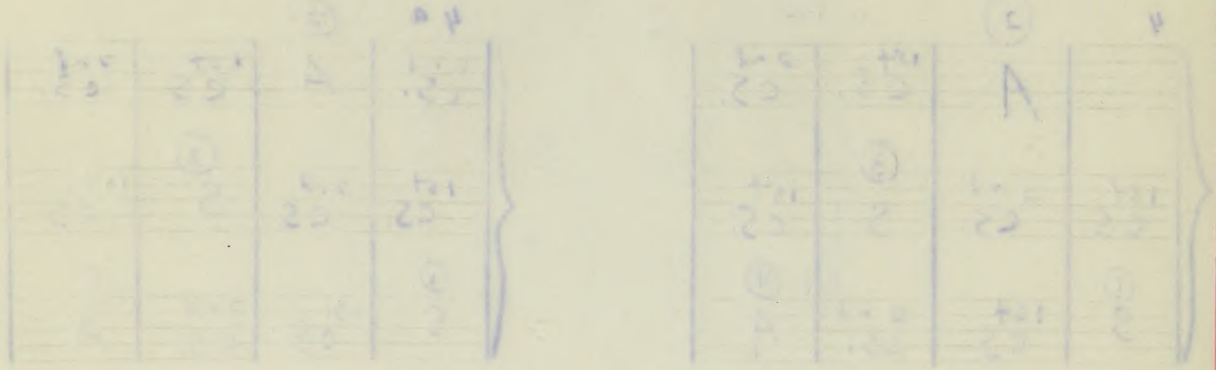


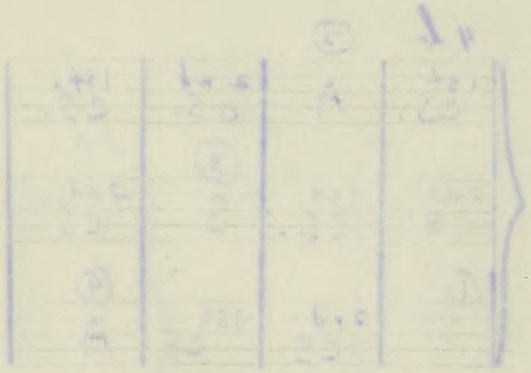
4b



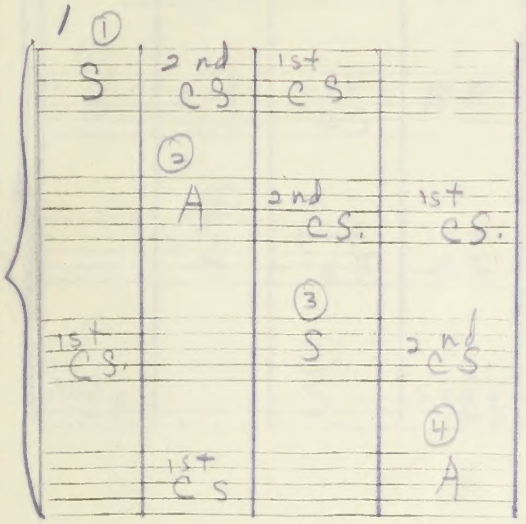
See note under No. 1b.

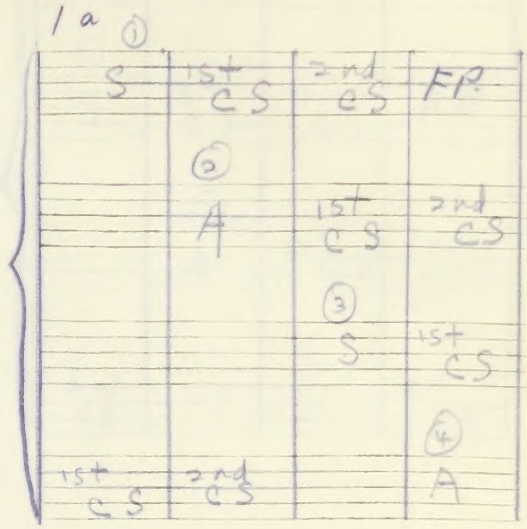


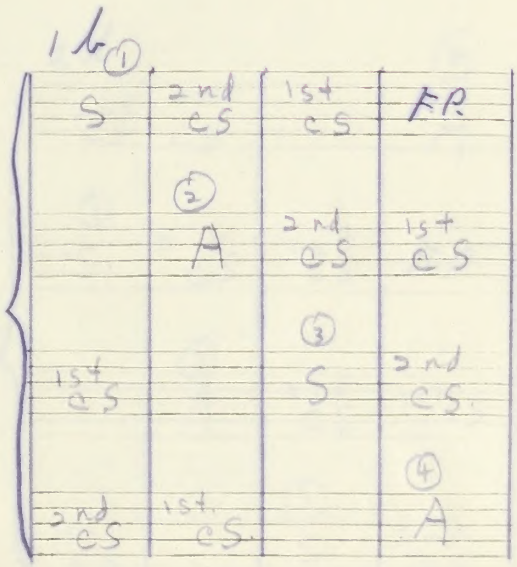


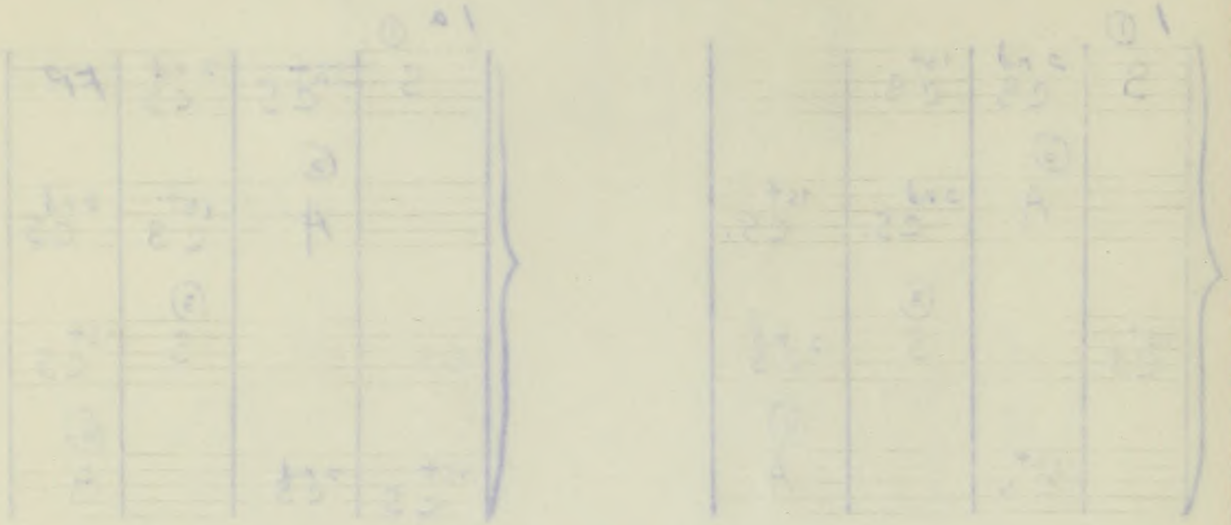


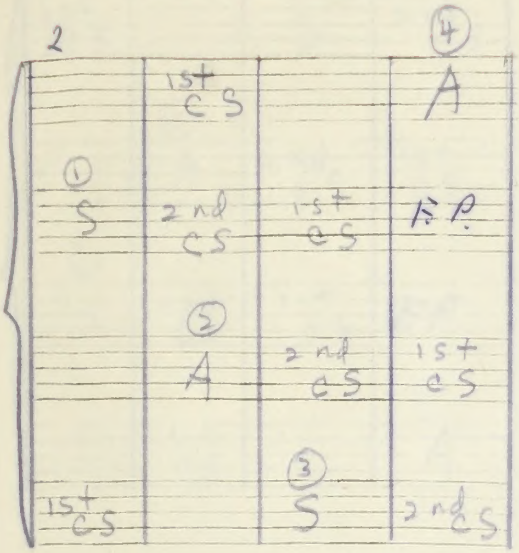
151. Expositions in four parts having two counter-subjects:

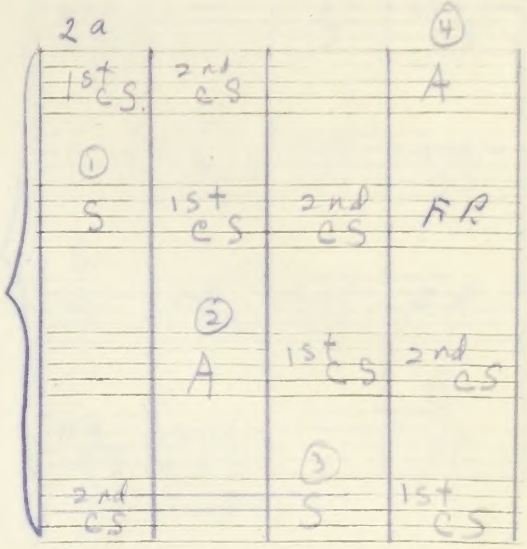


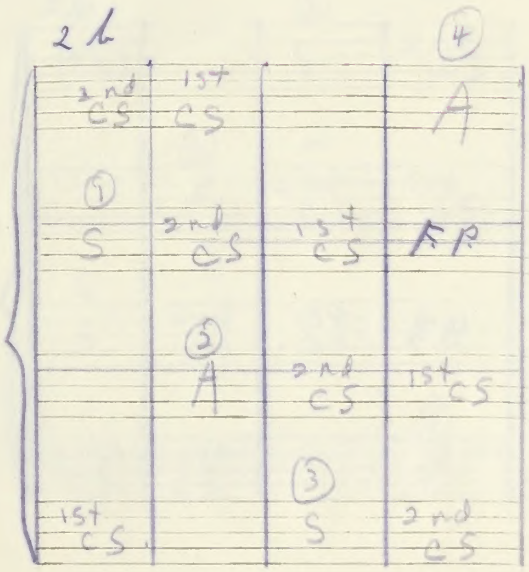


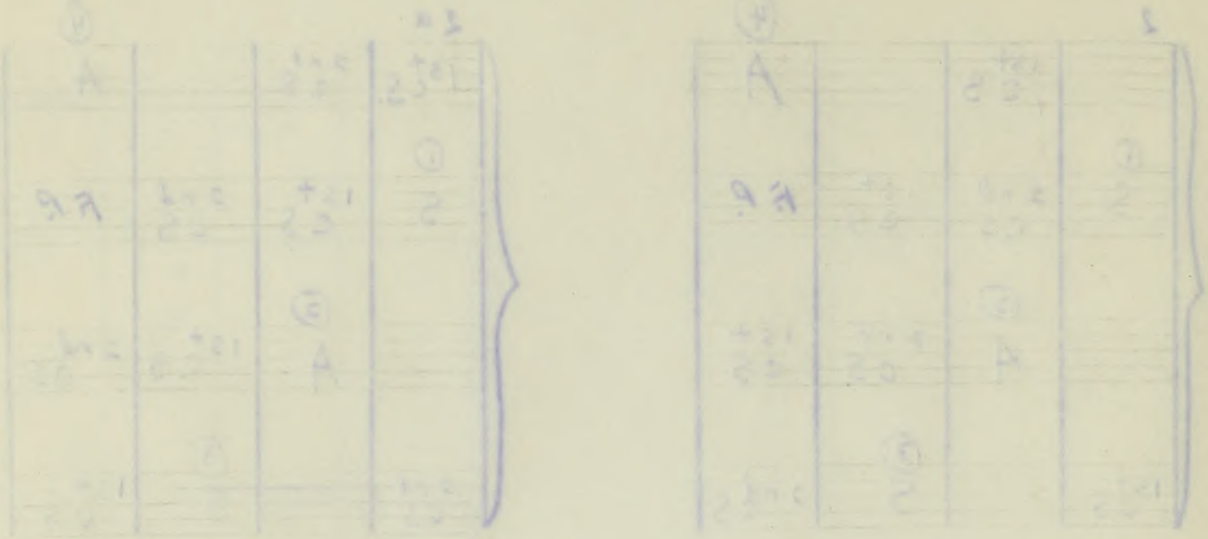




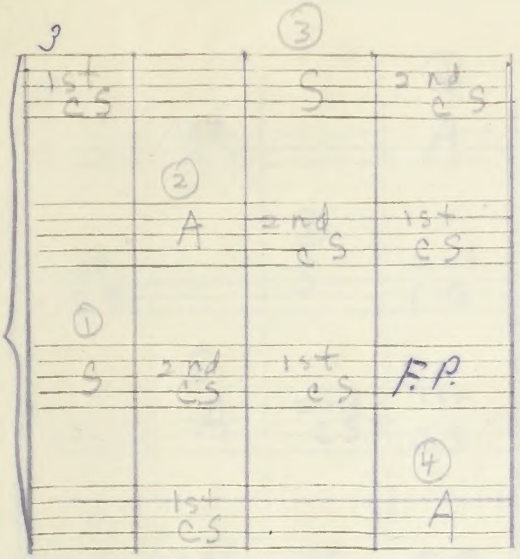

2
4
1st CS
A
1
S
2nd CS
1st CS
FP
2
A
2nd CS
1st CS
3
1st CS
S
2nd CS


2a
4
1st CS
2nd CS
A
1
S
1st CS
2nd CS
FP
2
A
1st CS
2nd CS
3
2nd CS
S
1st CS

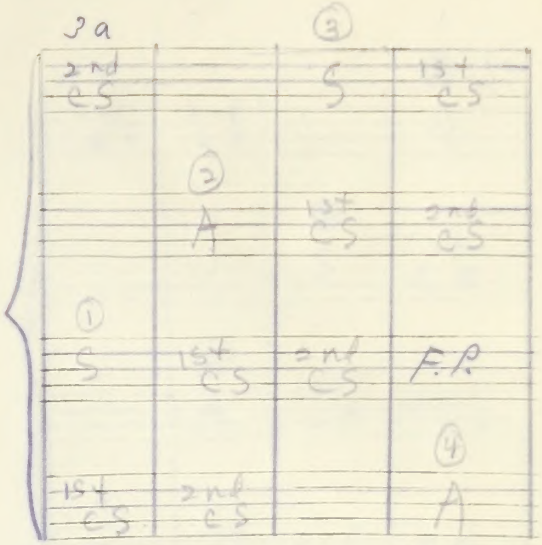

2b
4
2nd CS
1st CS
A
1
S
2nd CS
1st CS
FP
2
A
2nd CS
1st CS
3
1st CS
S
2nd CS



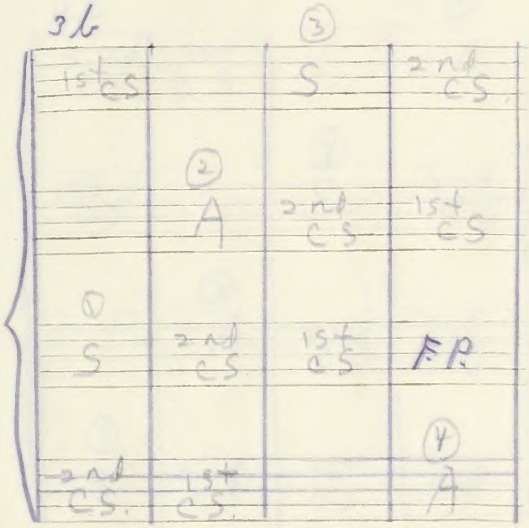
3

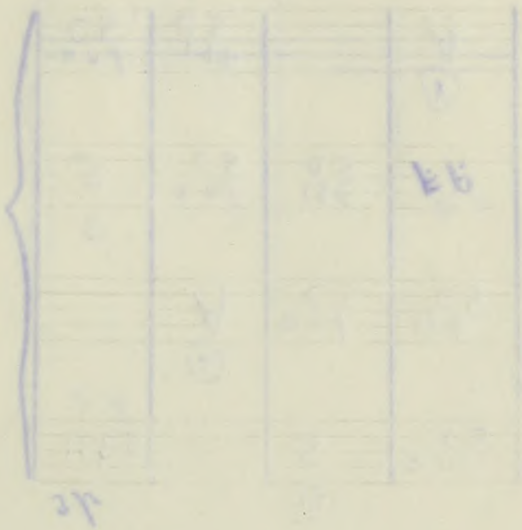

1st CS
3
S
2nd CS
2
A
2nd CS
1st CS
1
S
2nd CS
1st CS
F.P.
4
1st CS
A

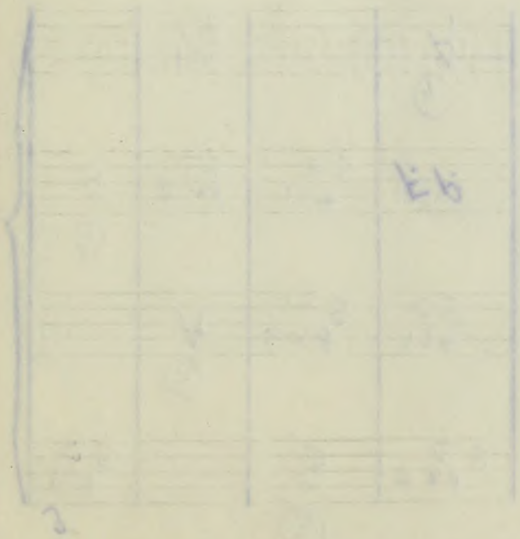
3a

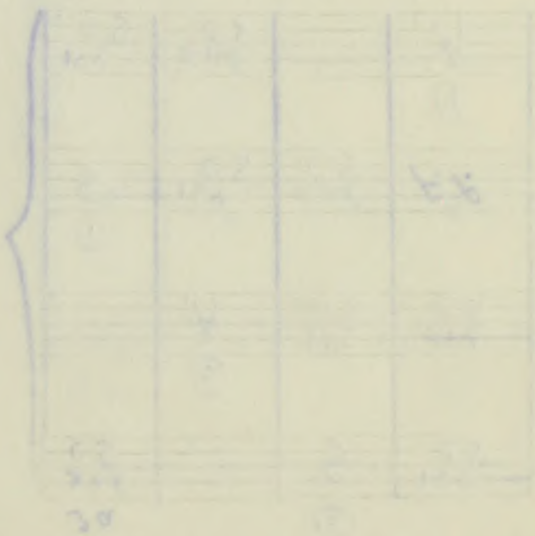

2nd CS
3
S
1st CS
2
A
1st CS
2nd CS
1
S
1st CS
2nd CS
F.P.
4
1st CS
2nd CS
A

3b

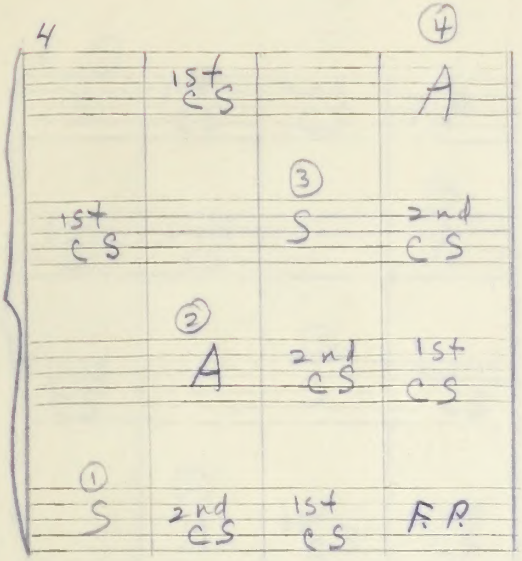

1st CS
3
S
2nd CS
2
A
2nd CS
1st CS
1
S
2nd CS
1st CS
F.P.
4
2nd CS
1st CS
A



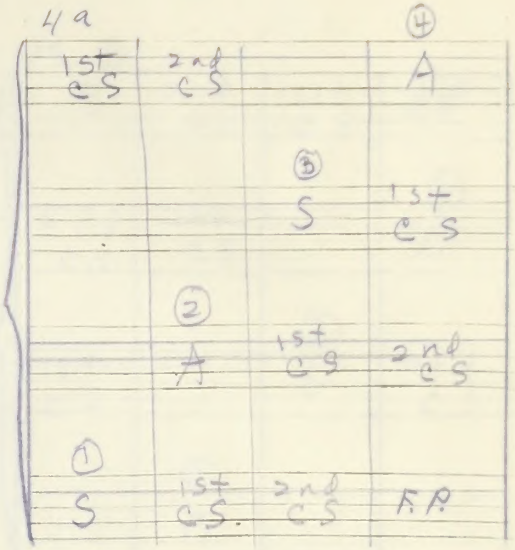




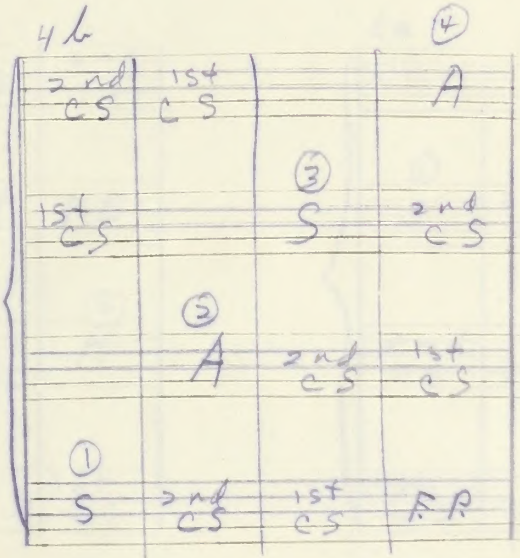
4

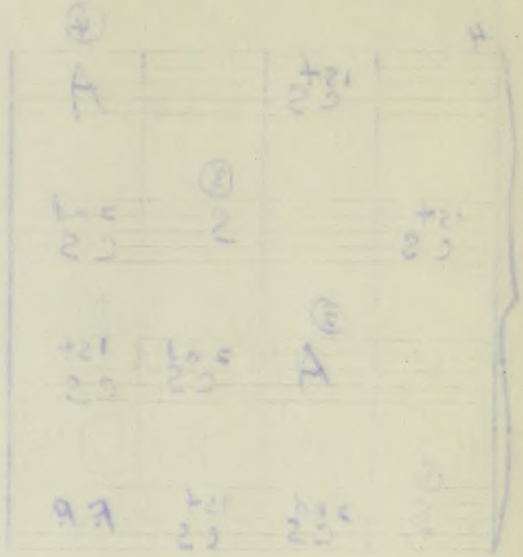

④
1st CS
A
③
1st CS
S
2nd CS
②
A
2nd CS
1st CS
①
S
2nd CS
1st CS
F.P.

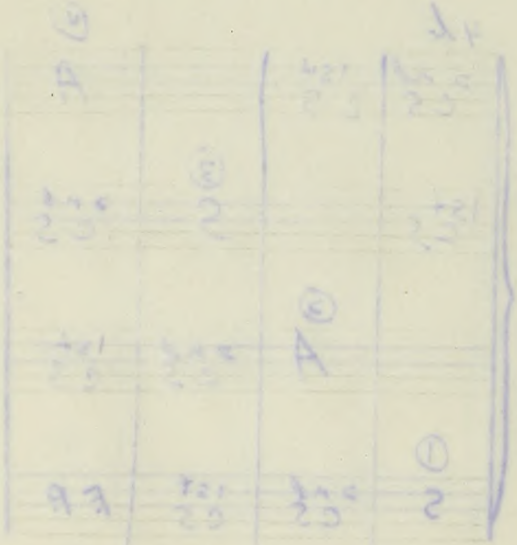
4a


④
1st CS
2nd CS
A
③
S
1st CS
②
A
1st CS
2nd CS
①
S
1st CS
2nd CS
F.P.

4b


④
2nd CS
1st CS
A
③
1st CS
S
2nd CS
②
A
2nd CS
1st CS
①
S
2nd CS
1st CS
F.P.





152. Dispositions used only occasionally:

1 ①

S	1st CS	2nd CS	F.R
			④ A
1st CS	2nd CS		
		③ S	
2nd CS			1st CS
	② A	1st CS	2nd CS

1a ①

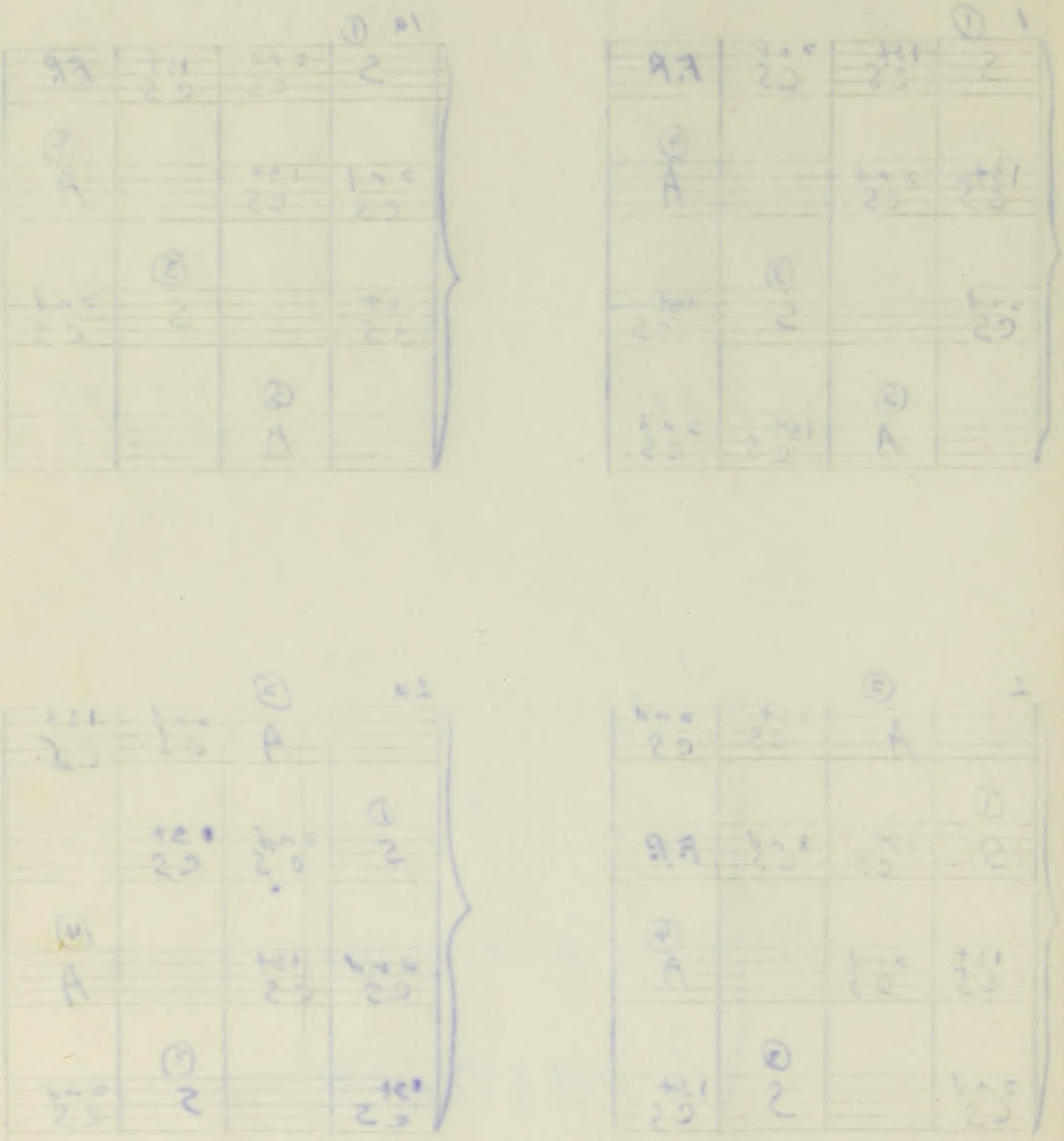
S	2nd CS	1st CS	F.R
			④ A
2nd CS	1st CS		
		③ S	
1st CS			2nd CS
	② A		

2 ②

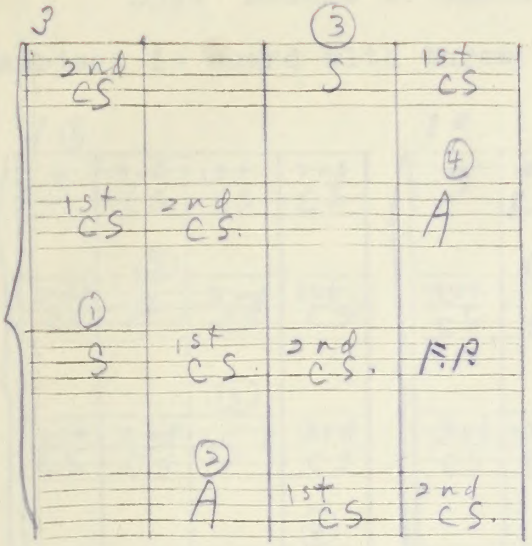
	A	1st CS	2nd CS
① S	1st CS	2nd CS	F.R
			④ A
1st CS	2nd CS		
		③ S	
2nd CS			1st CS

2a ②

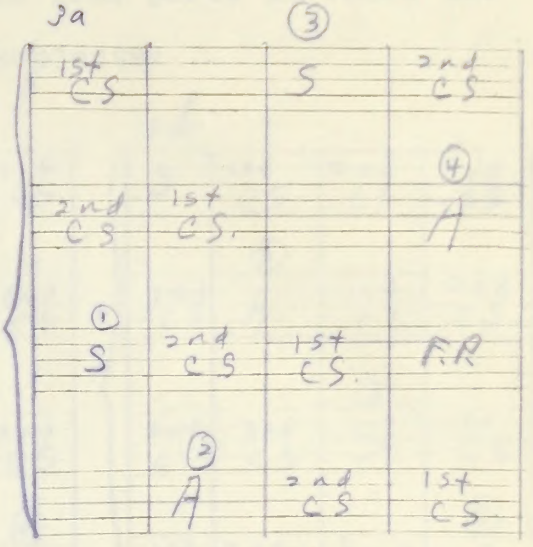
	A	2nd CS	1st CS
① S	2nd CS	1st CS	
			④ A
2nd CS	1st CS		
		③ S	
1st CS			2nd CS



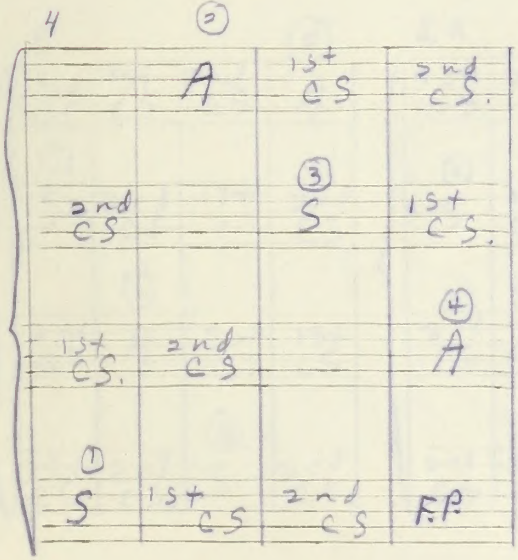
3


2nd CS
3
S
1st CS
4
A
1st CS
2nd CS.
1
S
1st CS.
2nd CS.
F.P.
2
A
1st CS
2nd CS.

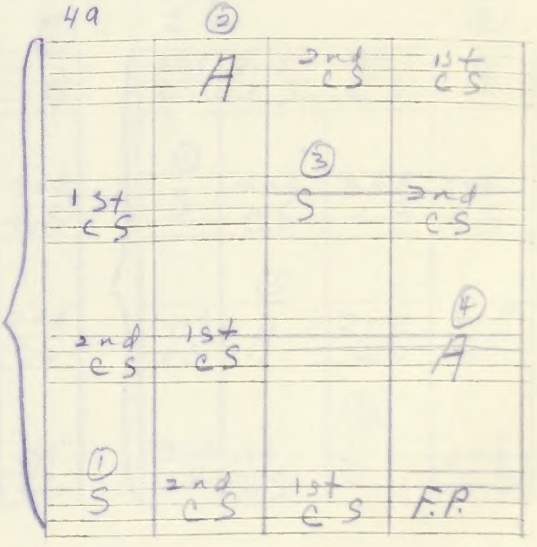
3a

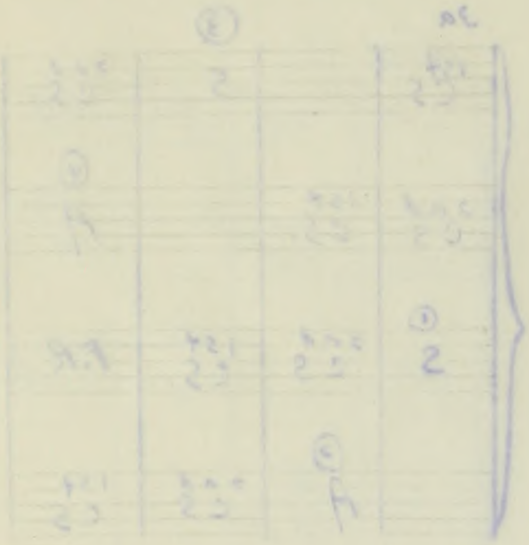

1st CS
3
S
2nd CS
4
A
2nd CS
1st CS.
1
S
2nd CS
1st CS.
F.P.
2
A
2nd CS
1st CS

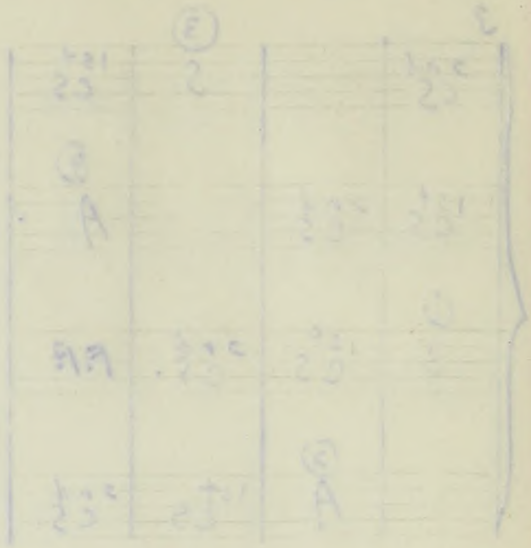
4


2
A
1st CS
2nd CS.
3
S
2nd CS
1st CS.
4
A
1st CS.
2nd CS
1
S
1st CS
2nd CS
F.P.

4a

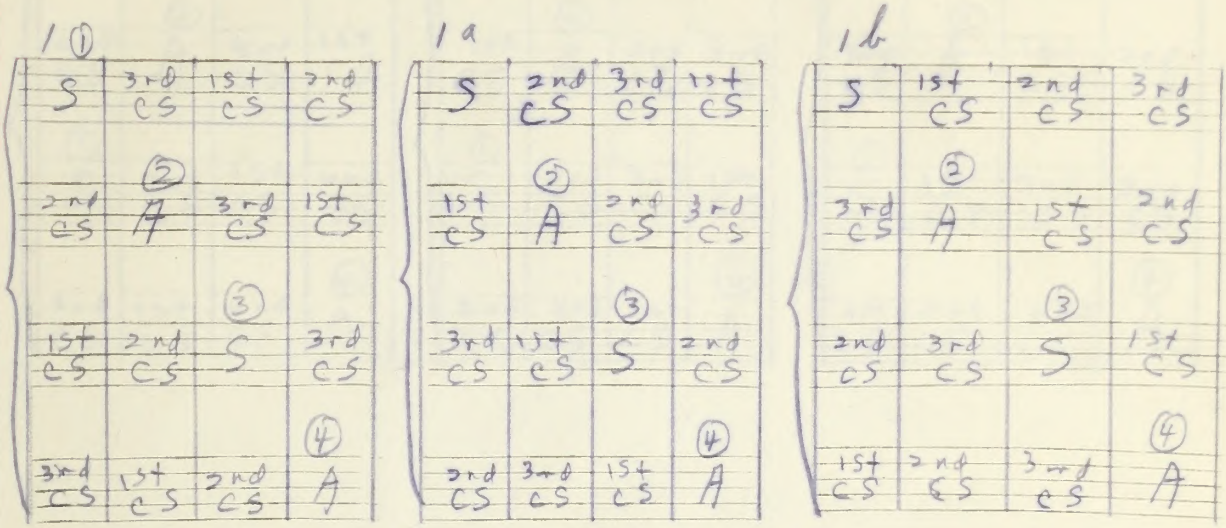

2
A
2nd CS
1st CS
3
S
1st CS
2nd CS
4
A
2nd CS
1st CS
1
S
2nd CS
1st CS
F.P.

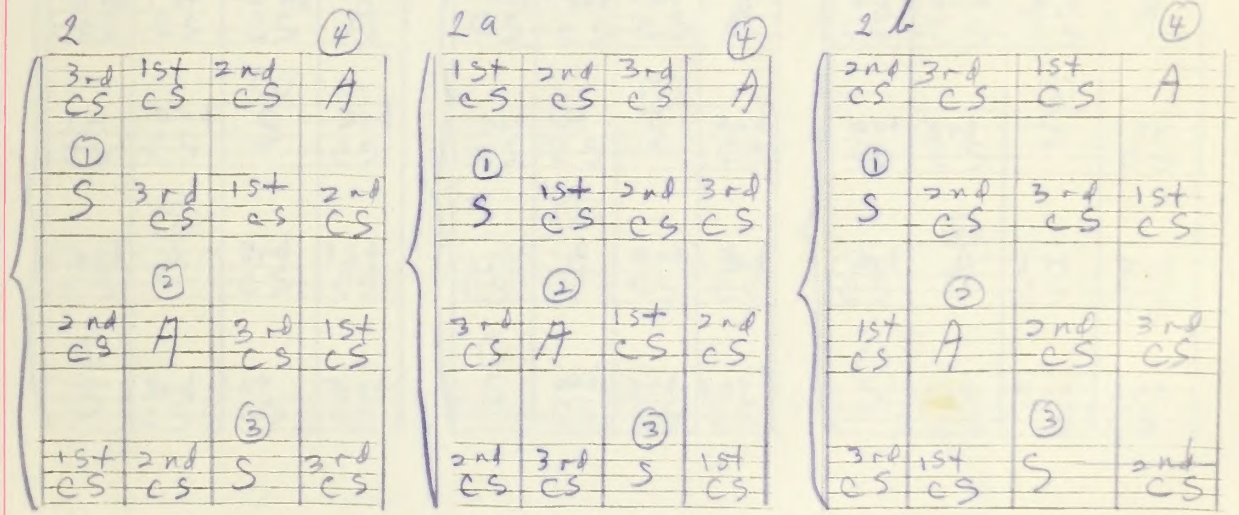


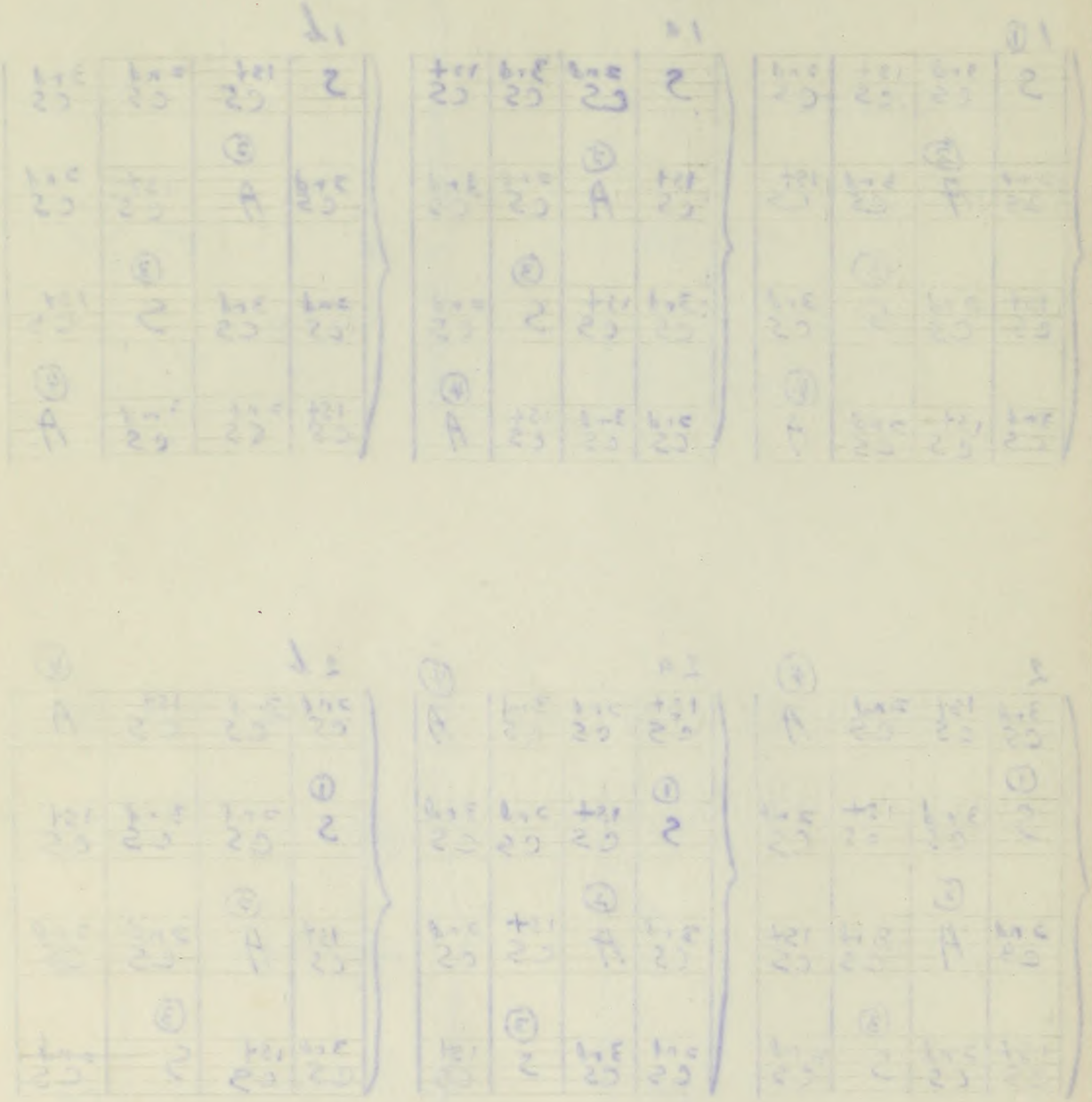


D

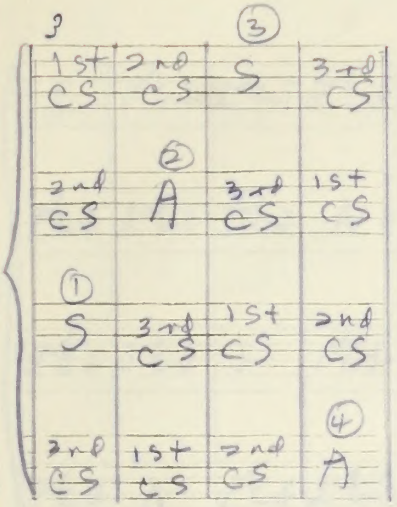
153. Models of expositions in four parts in which the subject is heard with three countersubjects:



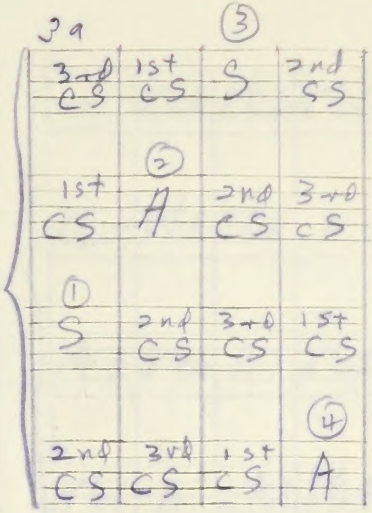




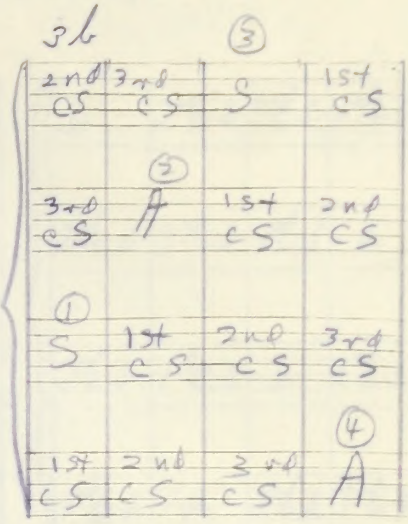
3


1st CS
2nd CS
S
3rd CS
2nd CS
A
3rd CS
1st CS
S
3rd CS
1st CS
2nd CS
2nd CS
1st CS
2nd CS
A

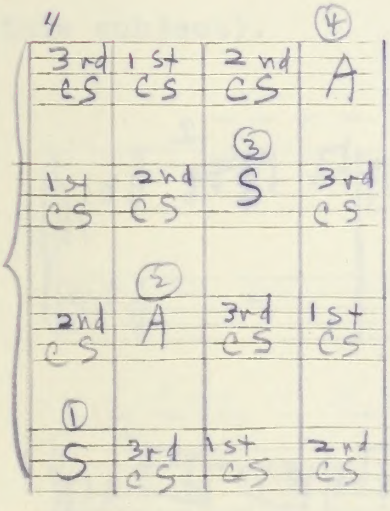
3a


3rd CS
1st CS
S
2nd CS
1st CS
A
2nd CS
3rd CS
S
2nd CS
3rd CS
1st CS
2nd CS
3rd CS
1st CS
A

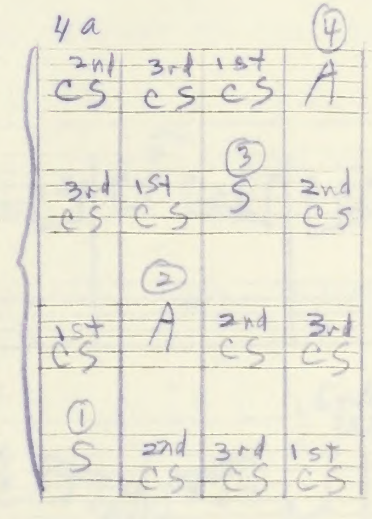
3b


2nd CS
3rd CS
S
1st CS
3rd CS
A
1st CS
2nd CS
S
1st CS
2nd CS
3rd CS
1st CS
2nd CS
3rd CS
A

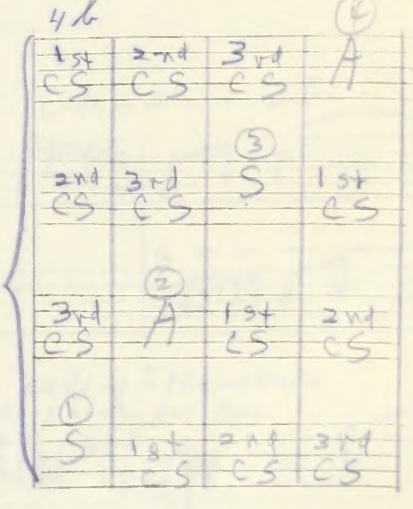
4


3rd CS
1st CS
2nd CS
A
1st CS
2nd CS
S
3rd CS
2nd CS
A
3rd CS
1st CS
S
3rd CS
1st CS
2nd CS

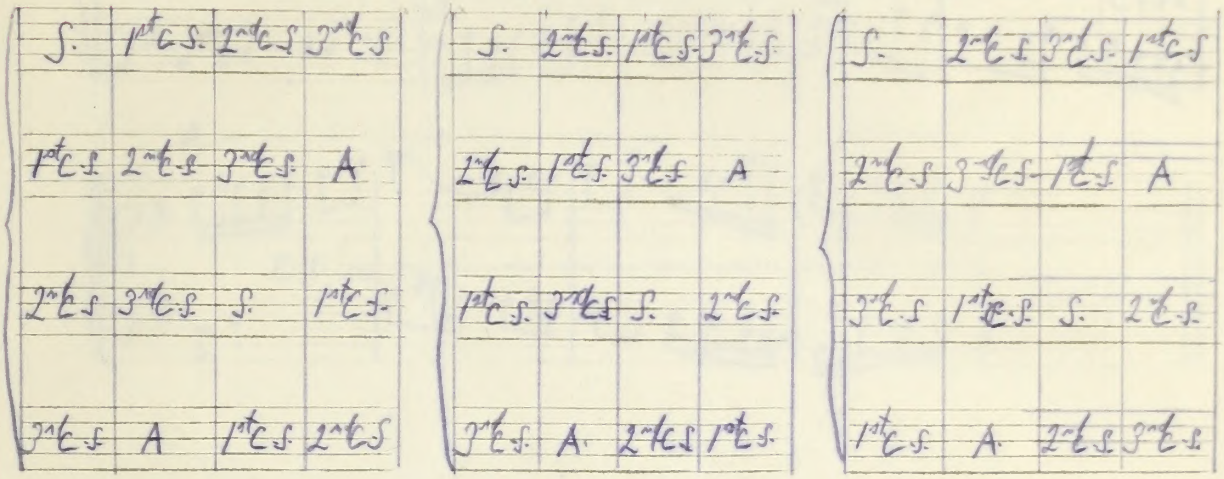
4a


2nd CS
3rd CS
1st CS
A
3rd CS
1st CS
S
2nd CS
1st CS
A
2nd CS
3rd CS
S
2nd CS
3rd CS
1st CS

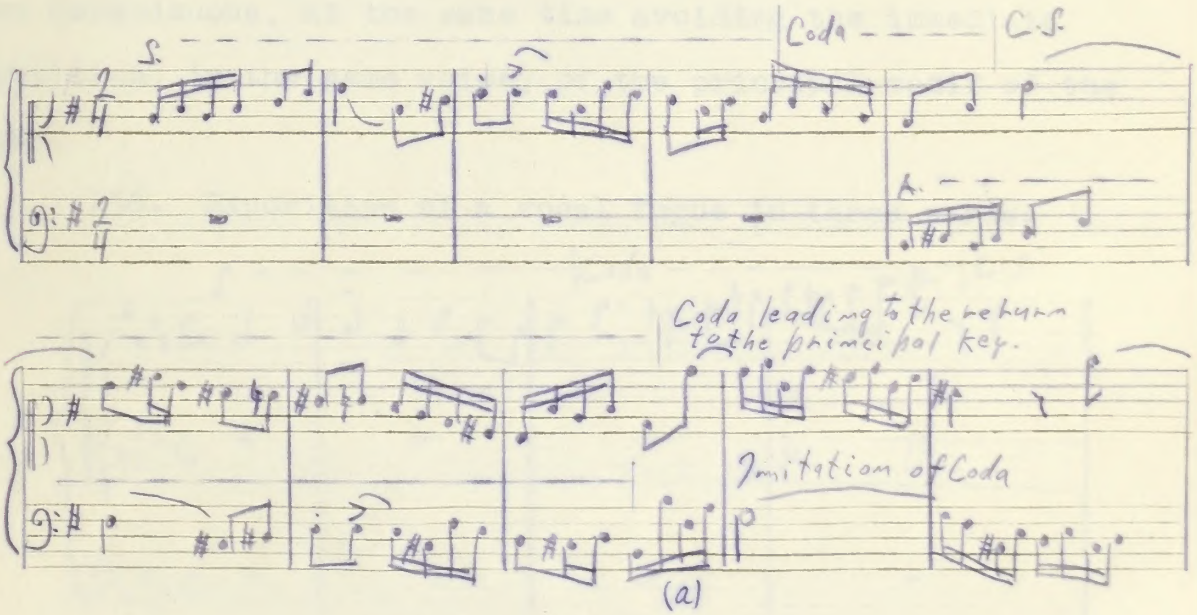
4b

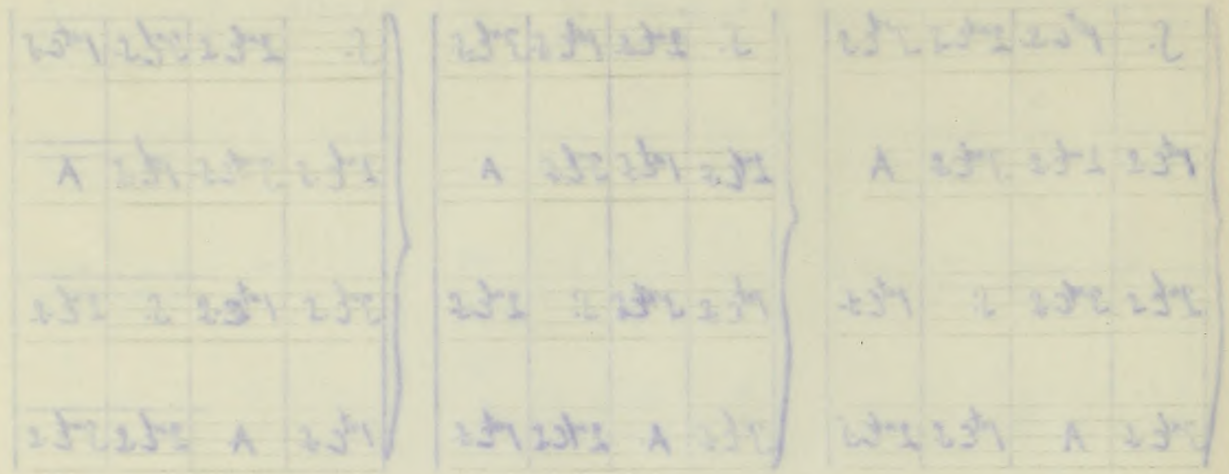

1st CS
2nd CS
3rd CS
A
2nd CS
3rd CS
S
1st CS
3rd CS
A
1st CS
2nd CS
S
1st CS
2nd CS
3rd CS

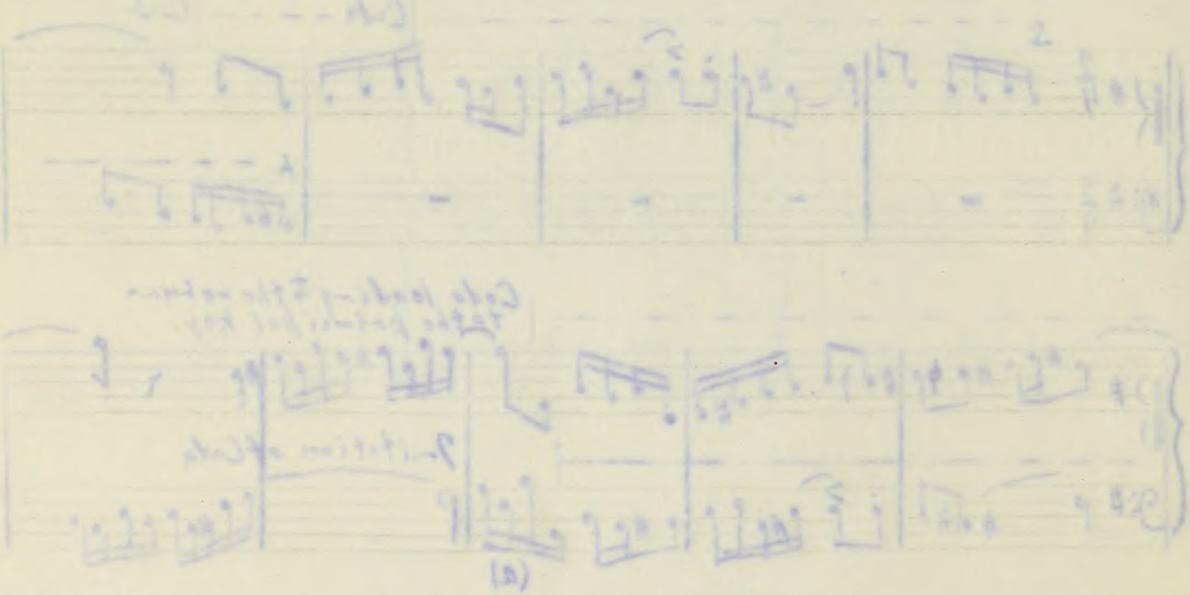
154. Dispositions used only occasionally:

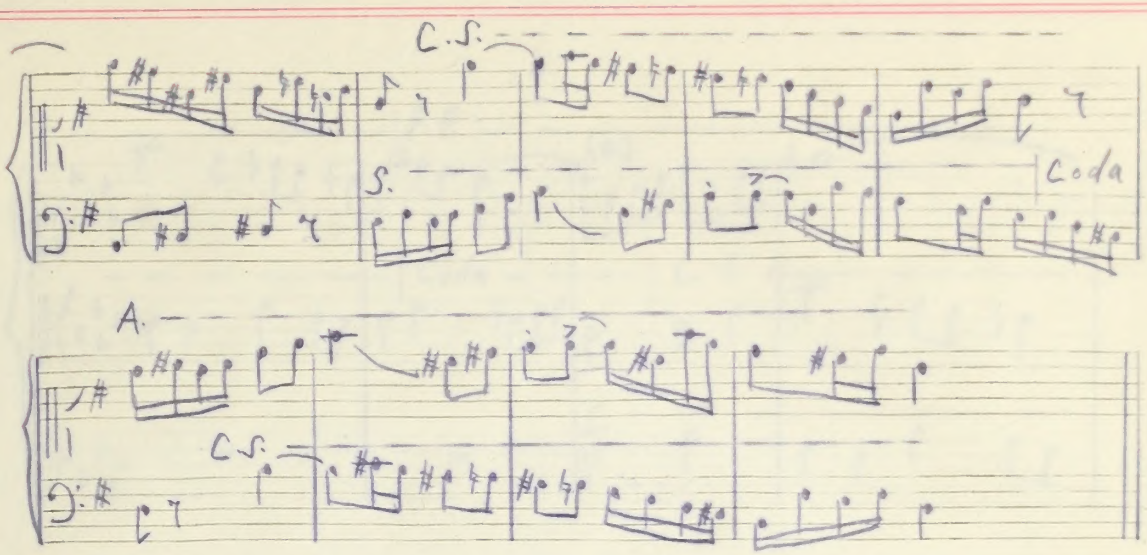


155. Exposition of a fugue in two parts (instrumental style). Subject by Gedalge. (See sec. 75 for the answer to this subject).



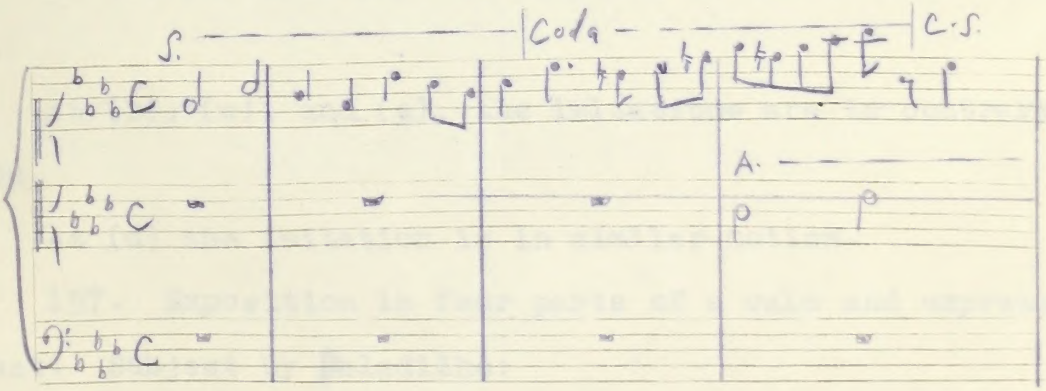


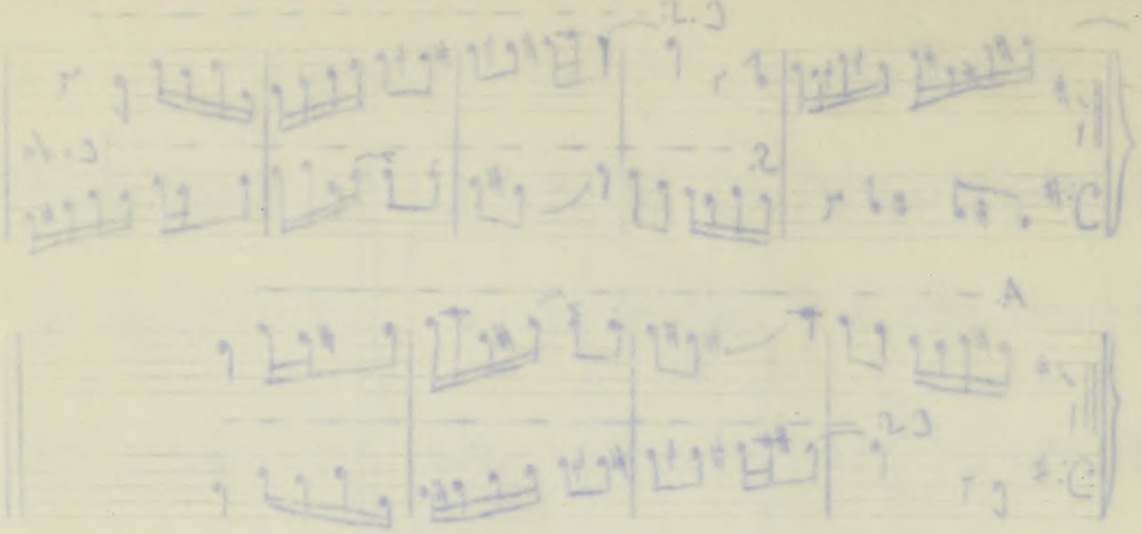


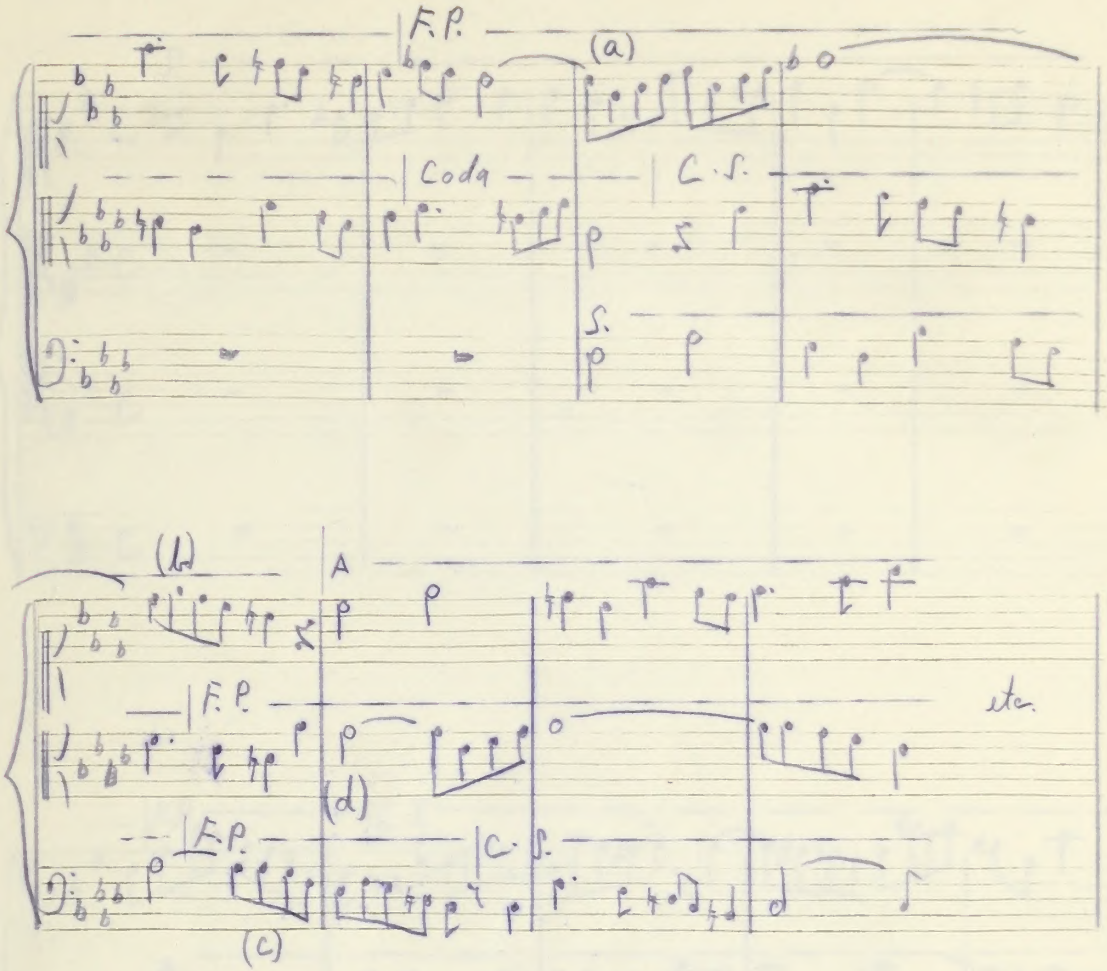


It will be noticed that the coda, beginning at (a), is well developed. The same treatment is given fugues in two parts when the second and third entrances appear in the same voice (table A, sec. 142). The aim of this disposition is to make the return of the subject in the principal key appear more conspicuous, at the same time avoiding the immediate repetition, in the same voice, of the principal motif of the fugue.

156. Exposition of a vocal fugue in three parts:





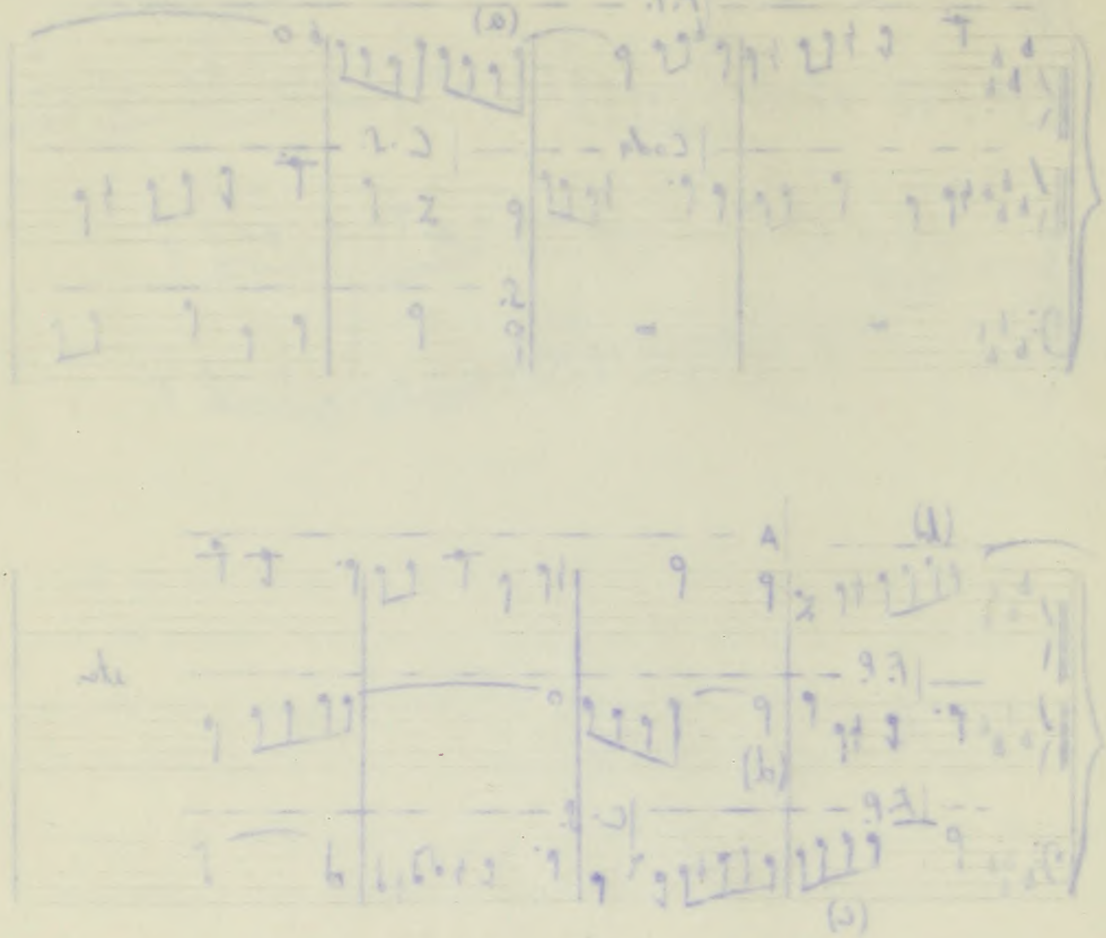


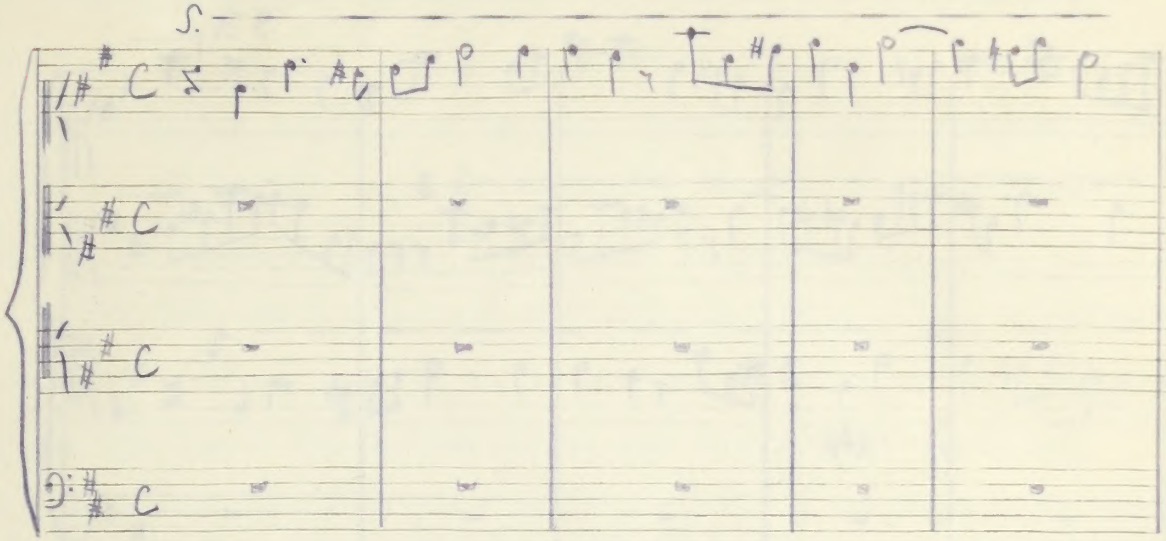
At (a) the free part is composed of imitations of the coda.

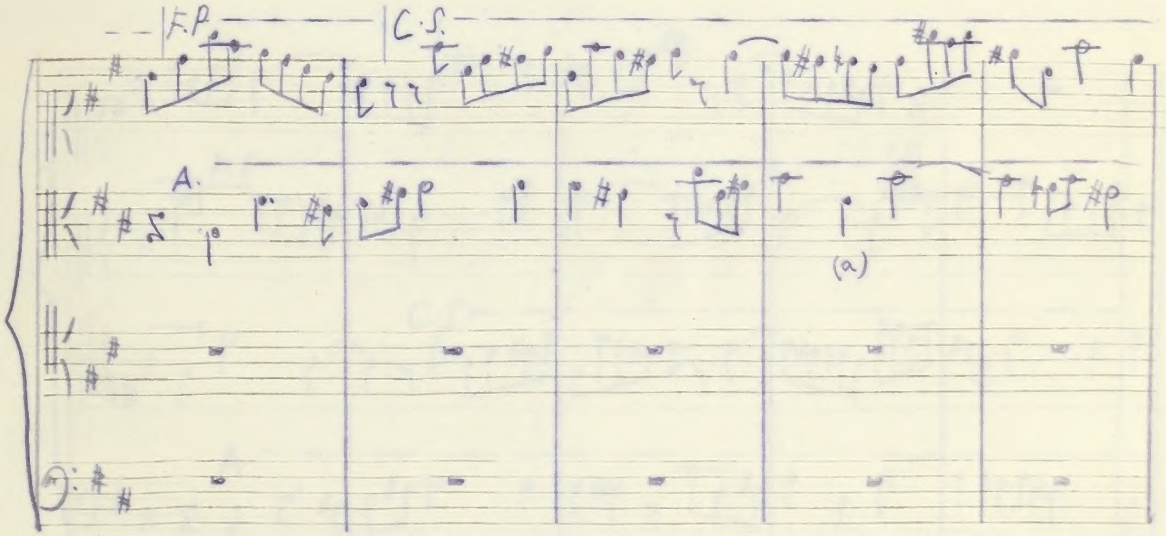
At (b), (c), and (e), the imitations are in contrary motion.

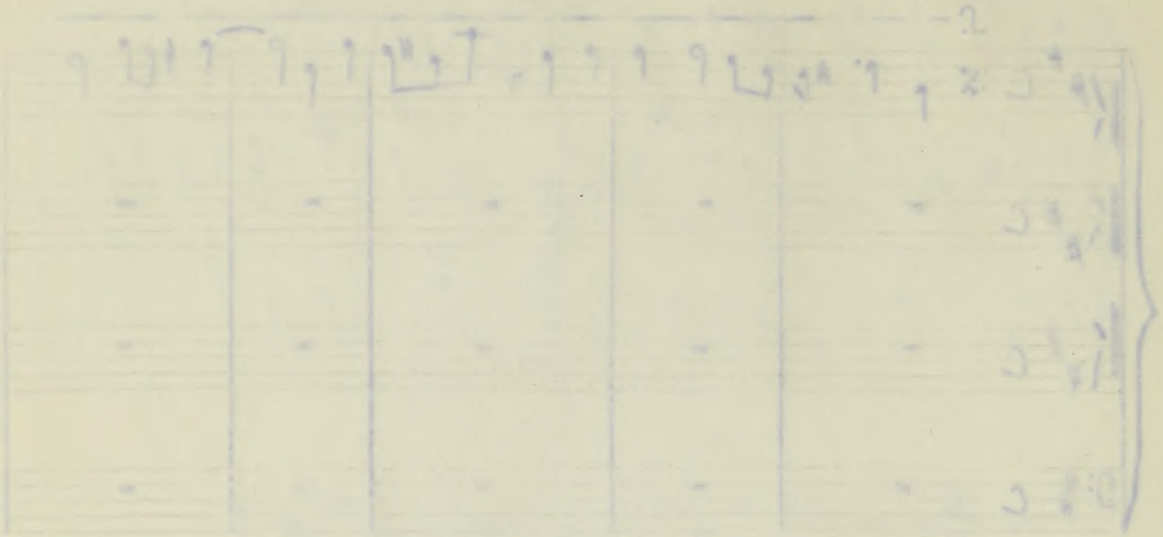
At (d) the imitation is in similar motion.

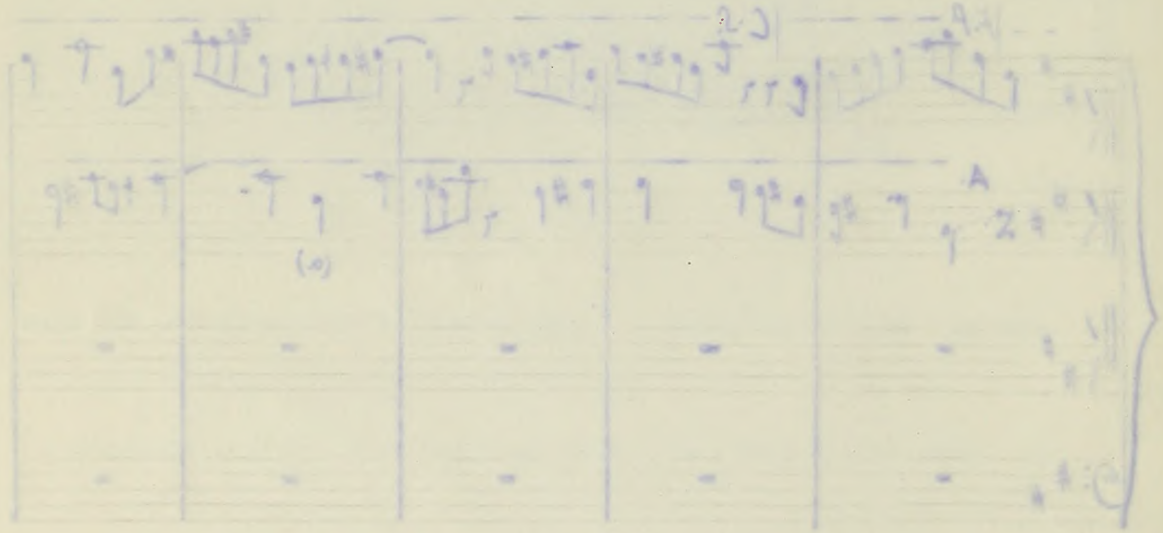
157. Exposition in four parts of a calm and expressive subject. Subject by Paladilhe:

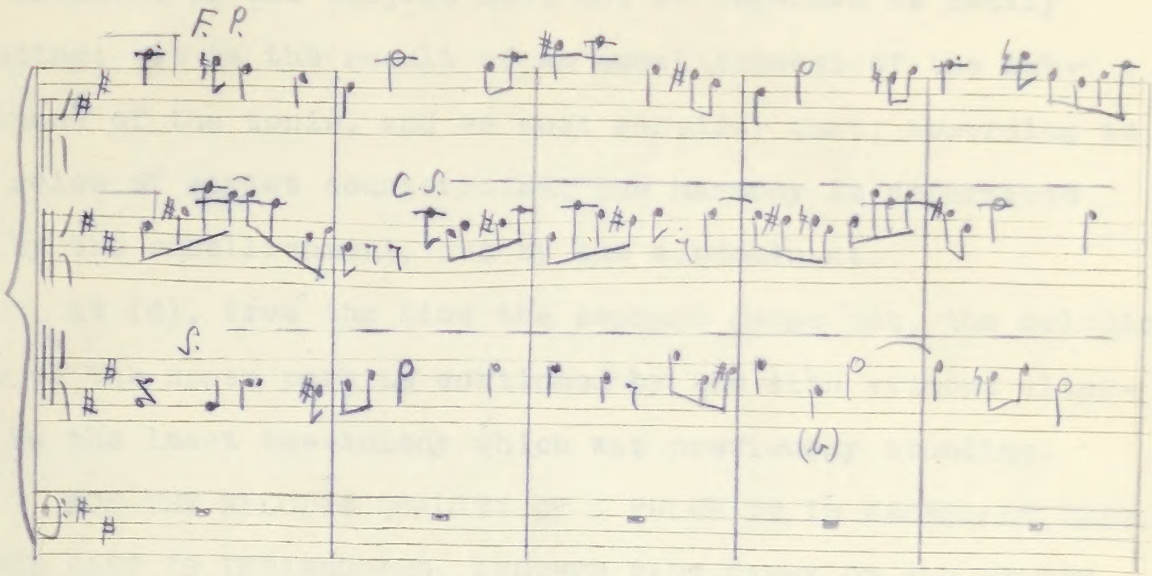


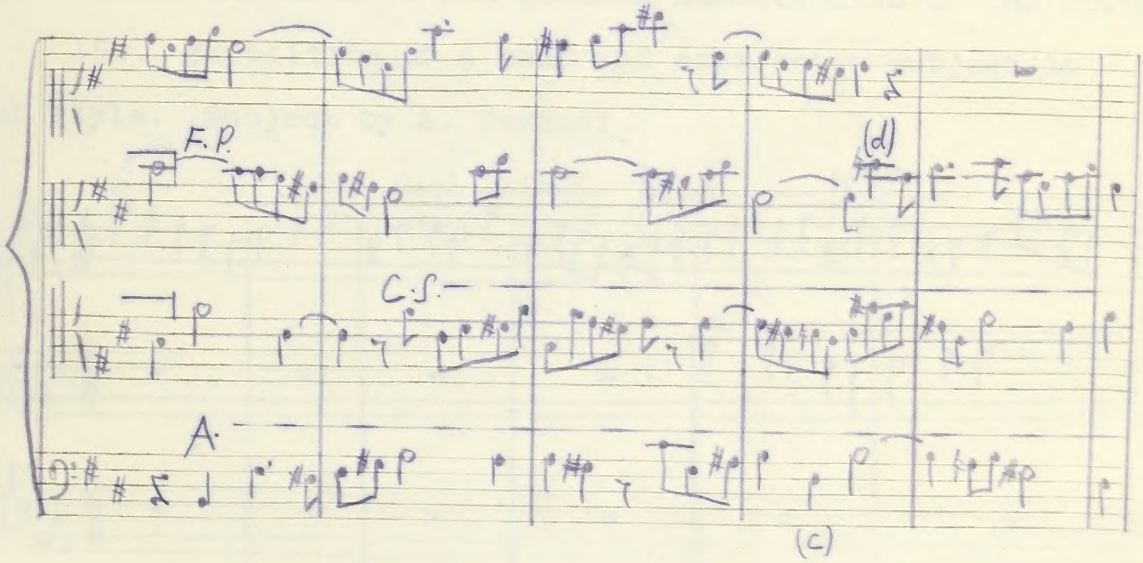

S.

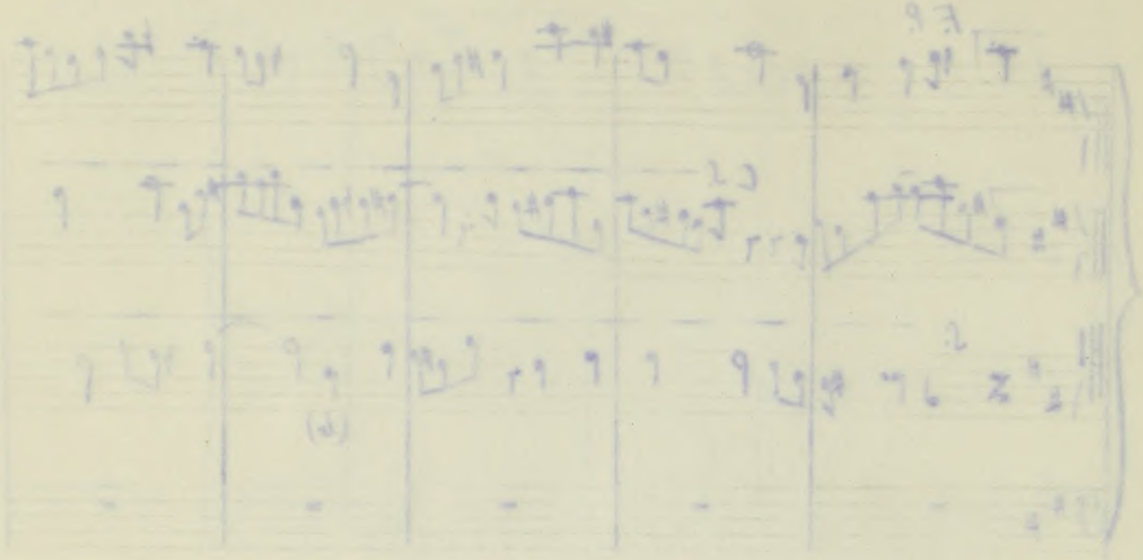

F.P.
C.S.
A.
(a)

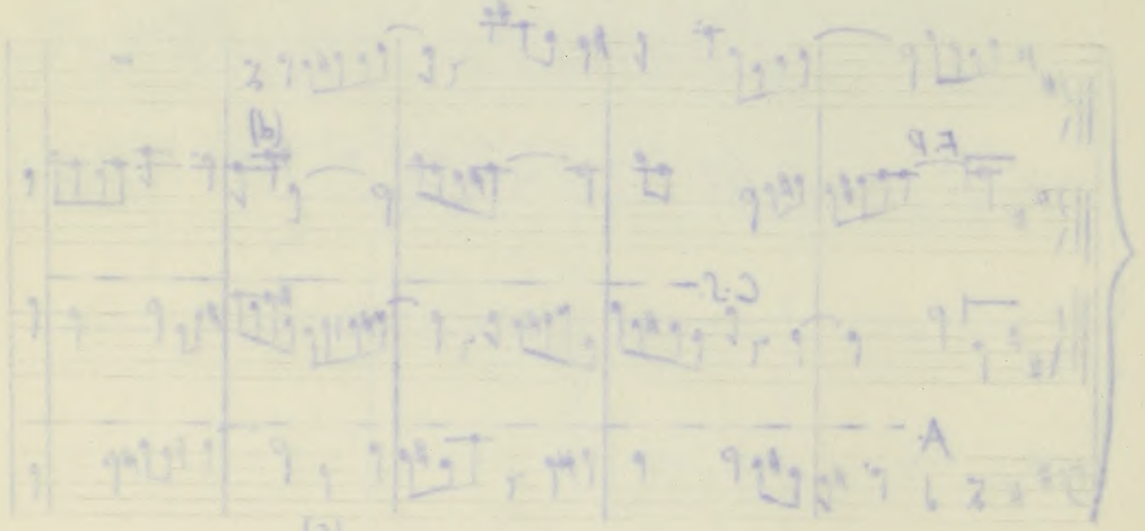





F. P.
C. S.
S.
(b)


F. P.
(d)
C. S.
A.
(c)



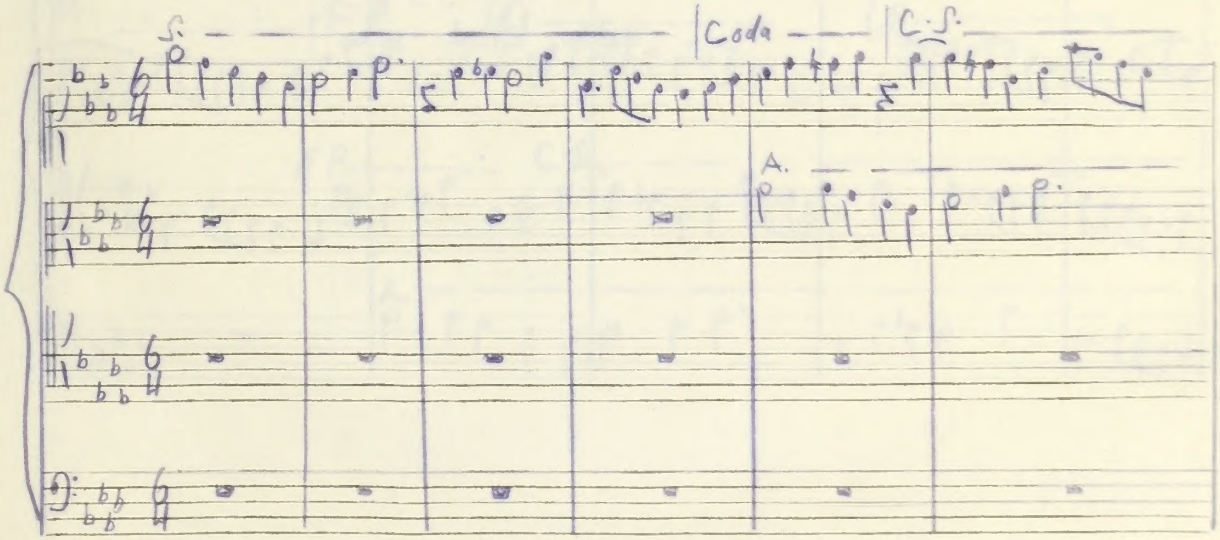


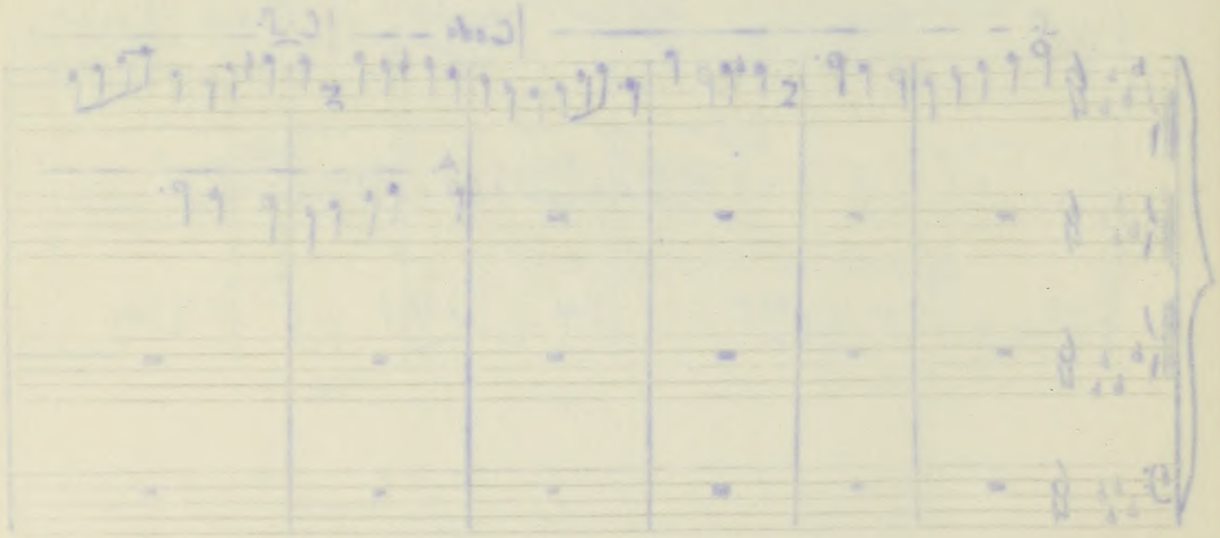
At (a), (b), and (c) the six-four produced by the melodic movement of the subject must not be regarded as really existing; it is the result of an embellishment of the subdominant of the tonic, and we must consider that, according to the rules of strict counterpoint, the harmony is determined not by the embellishment, but by the subdominant.

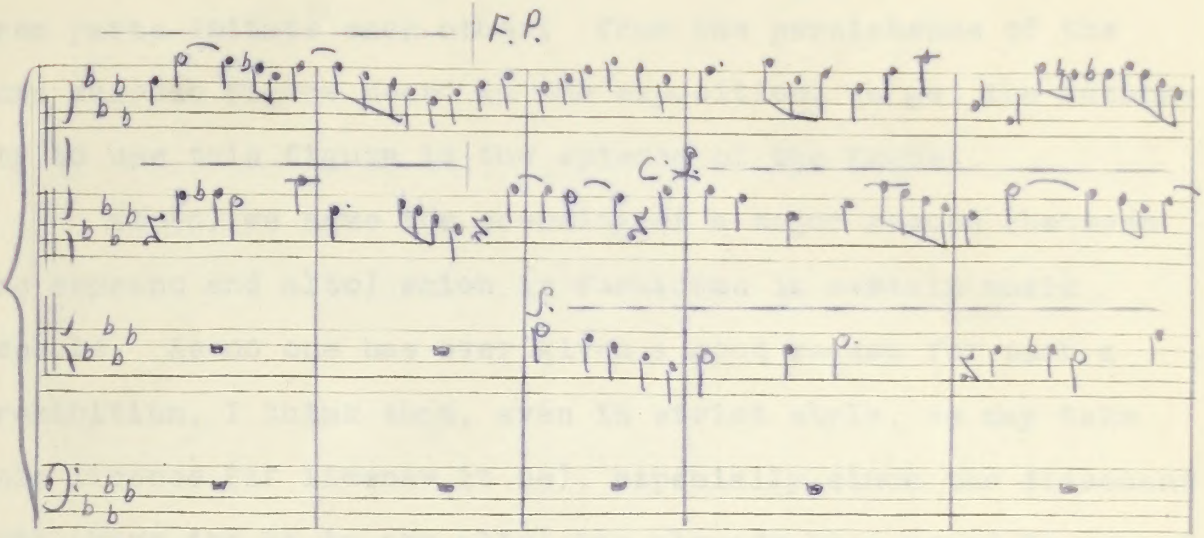
At (d), from the time the soprano drops out, the melodic line of the upper part is continued by the alto without altering in the least the melody which was previously sounding.

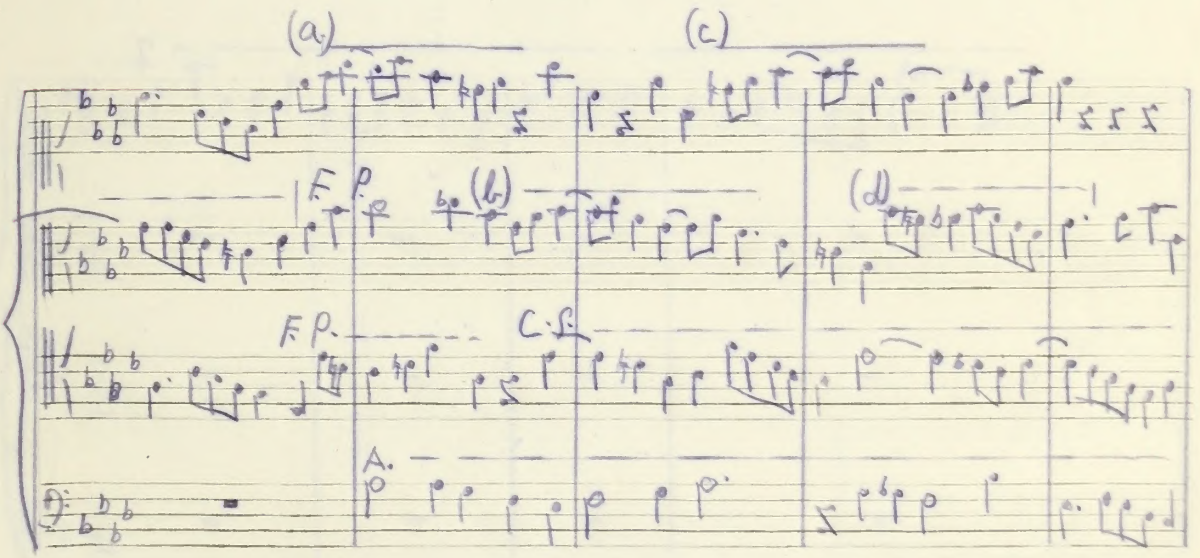
FOR THE MELODIC QUALITY OF A FUGUE IT IS NECESSARY THAT, IF ONE PART IS INTERRUPTED, ANOTHER PART CARRY ON THE MELODY IN SOME WAY—IN A WAY WHICH WILL NOT CHANGE THE MUSICAL SENSE TOO ABRUPTLY; IN A WORD, ALL THE PARTS SHOULD CONTRIBUTE THROUGH THEIR ENSEMBLE TO THE GENERAL MELODIC LINE OF THE FUGUE.

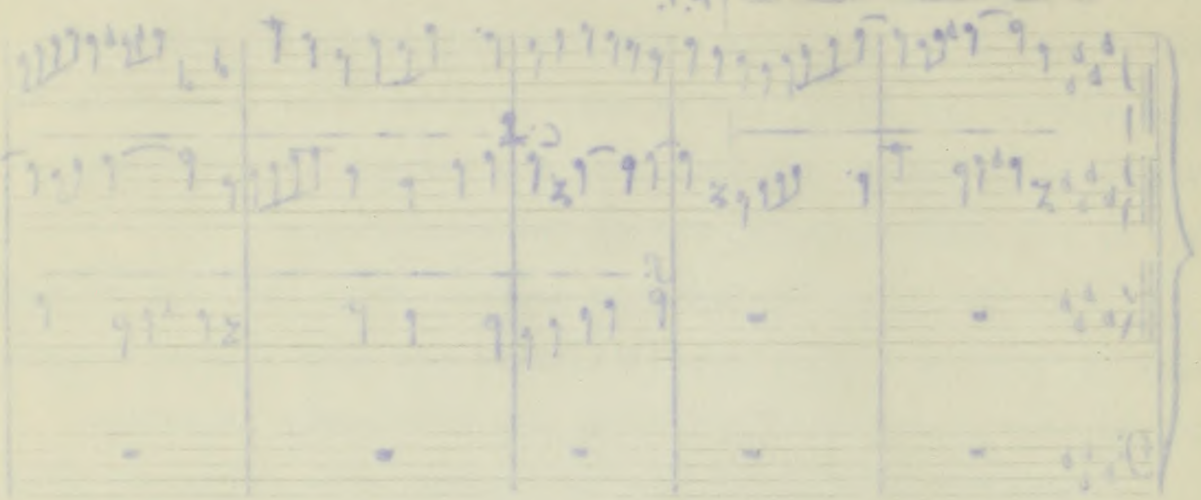
158. Exposition of a calm and expressive subject in vocal style. Subject by A. Thomas:

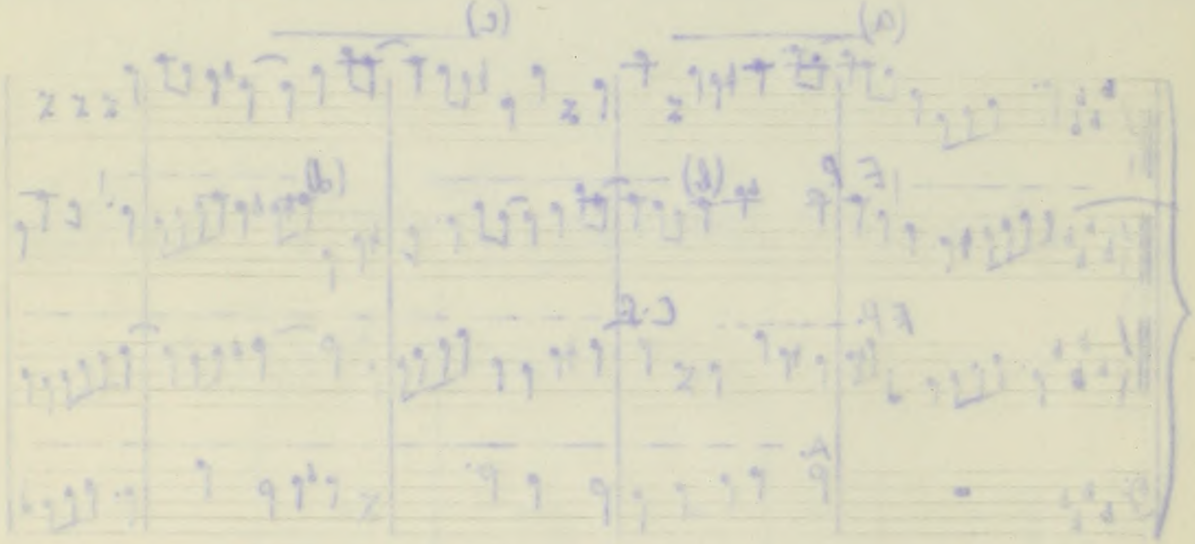





F.P.
C.F.
S.


(a)
(c)
F.P.
(b)
(d)
F.P.
C.F.
A.

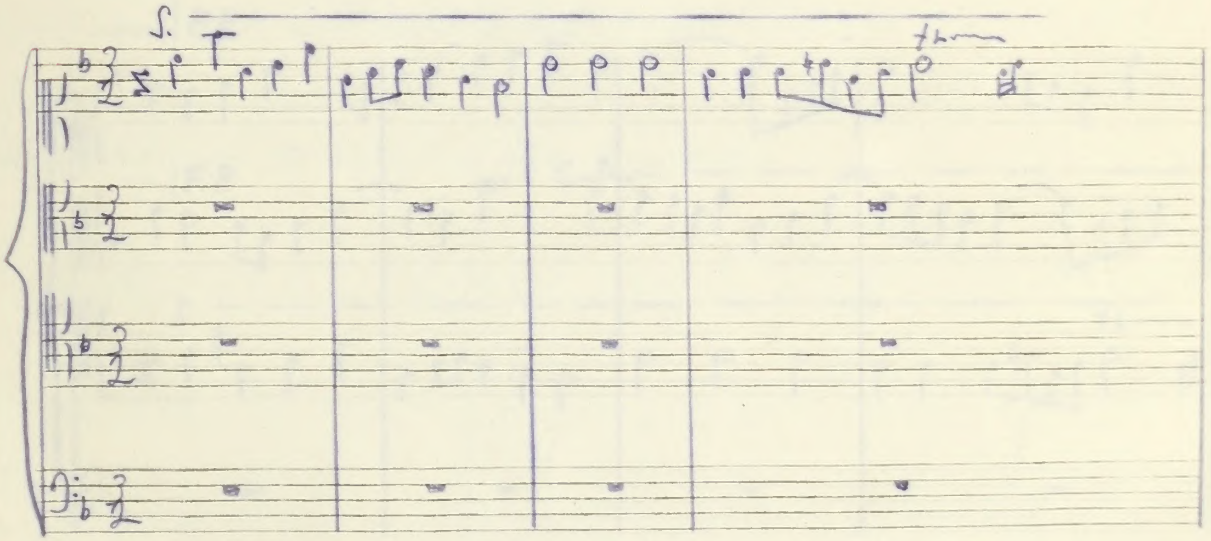


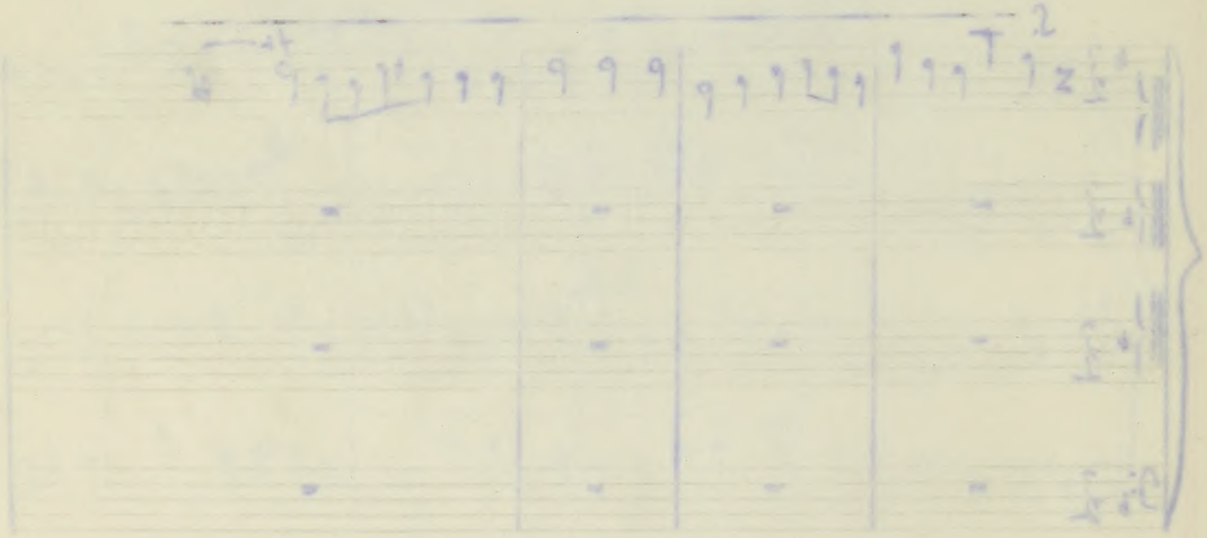


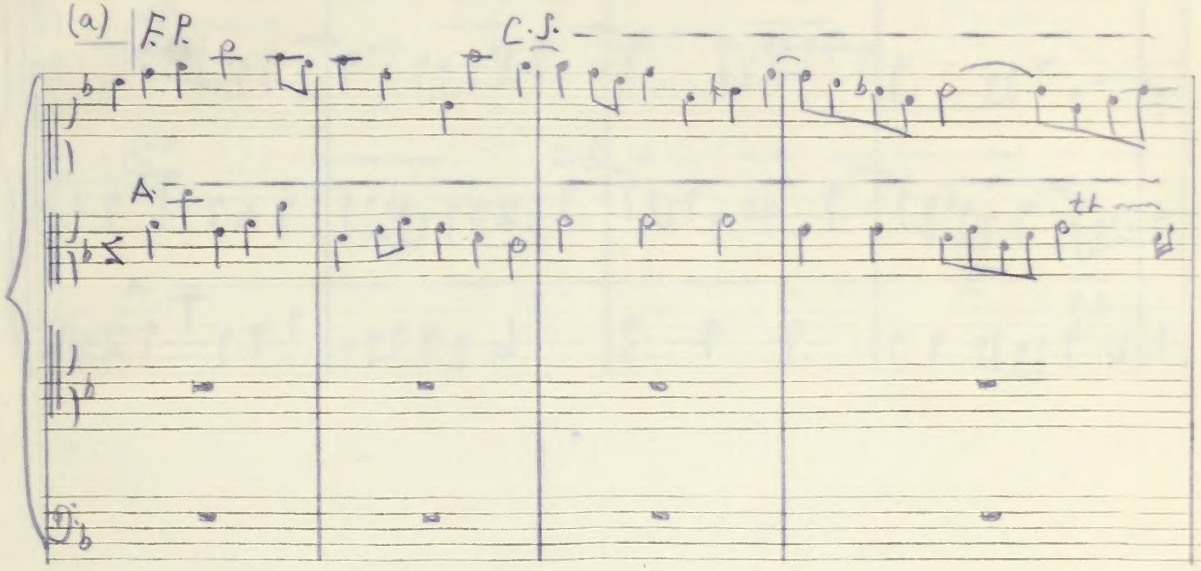
At (a), (b), and (c) it will be noticed that the two free parts imitate each other; from the persistence of the same melodic figure heard in the exposition, we get the authority to use this figure in the episode of the fugue.

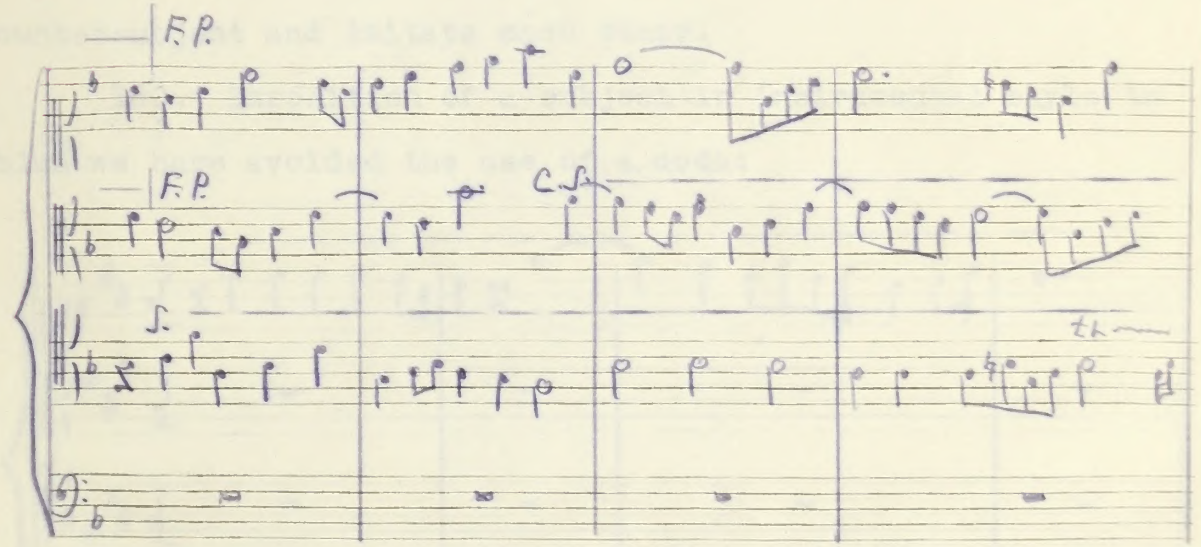
At (d) we have the sounding of a major second (between the soprano and alto) which is forbidden in certain music schools. As no one has ever given a good reason for such a prohibition, I think that, even in strict style, we may take this license (if license it be), especially since the dissonant note (here the B♭ in the alto) has already been heard in one of the parts in the octave above or below:

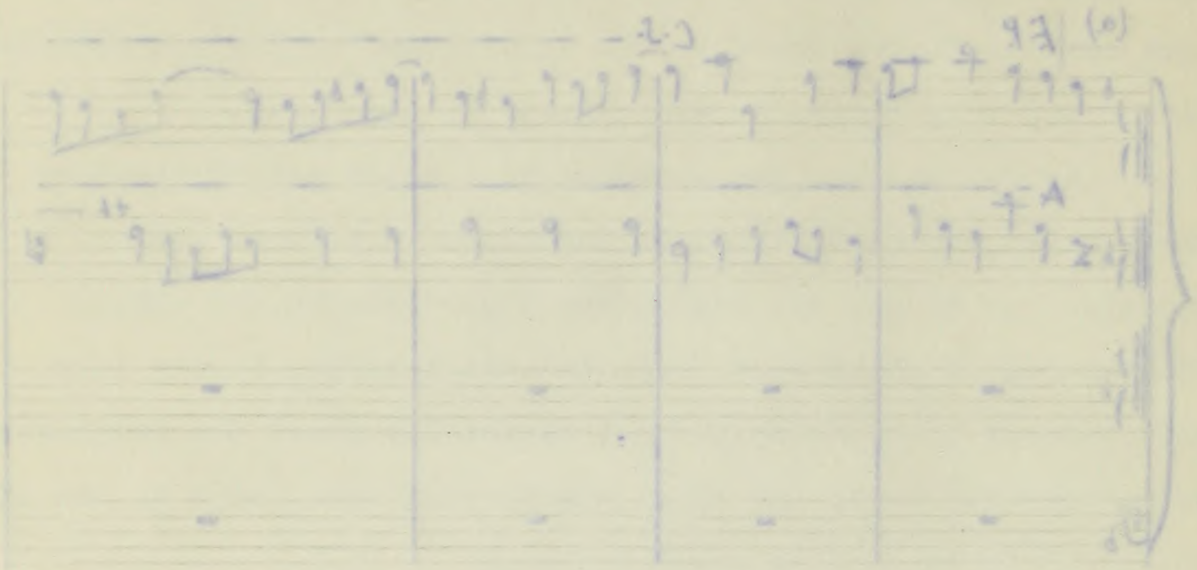
159. Subject by Gedalge (Instrumental style):

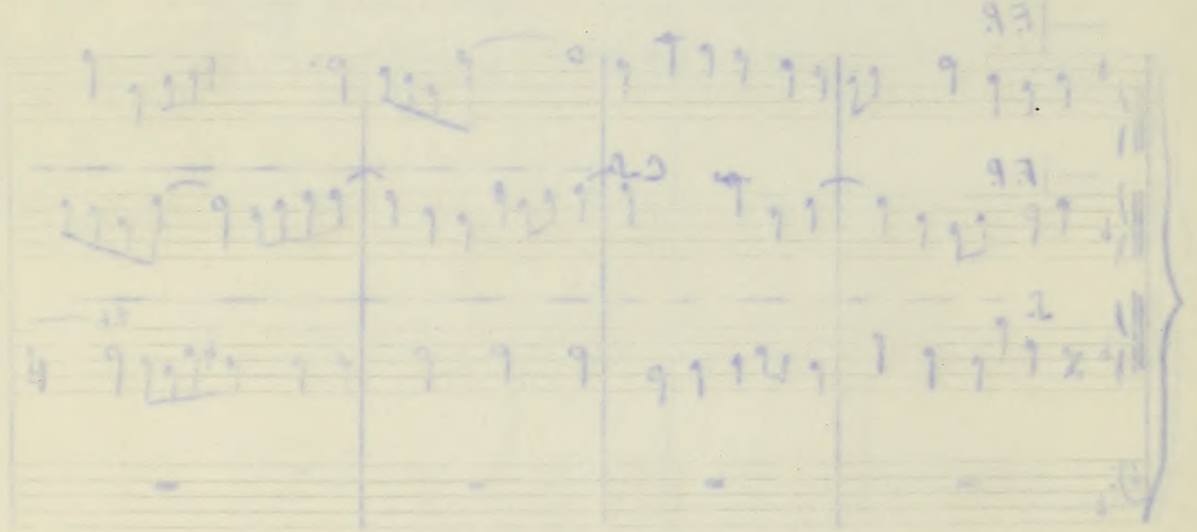


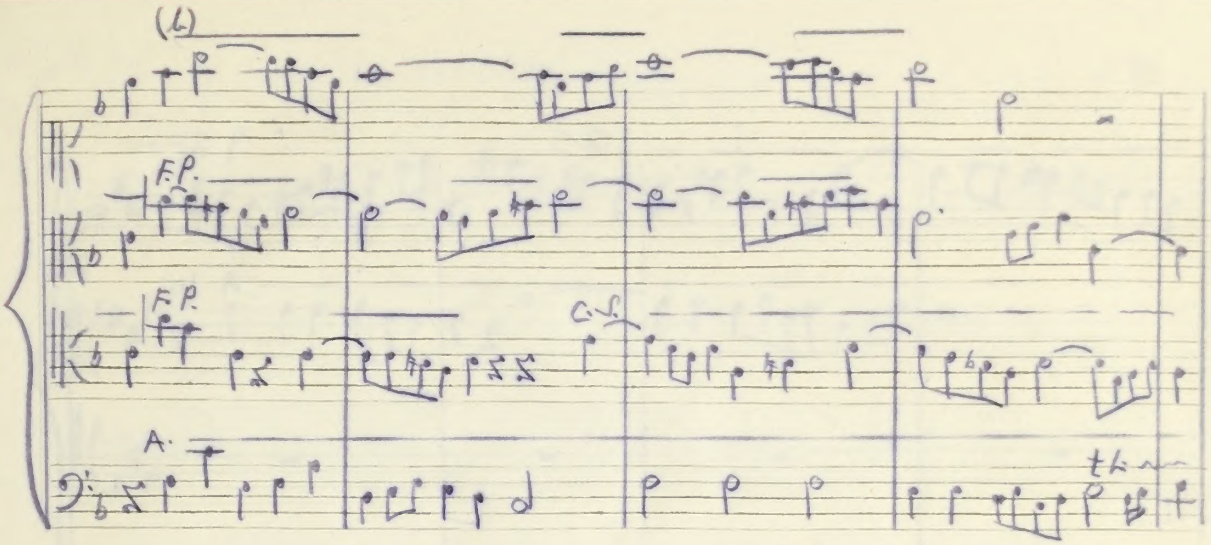



(a)
F.P.
C.S.
A.
th


F.P.
F.P.
C.S.
S.
th



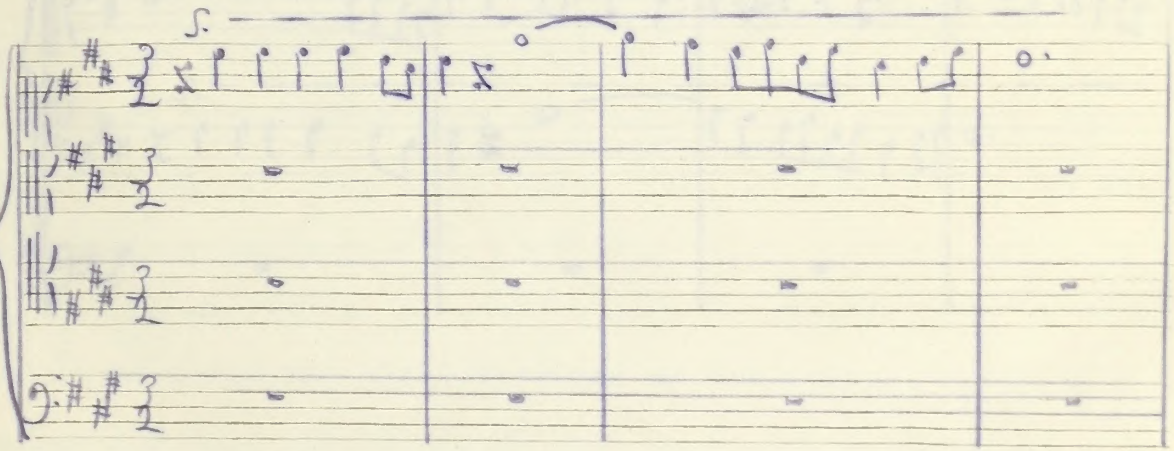


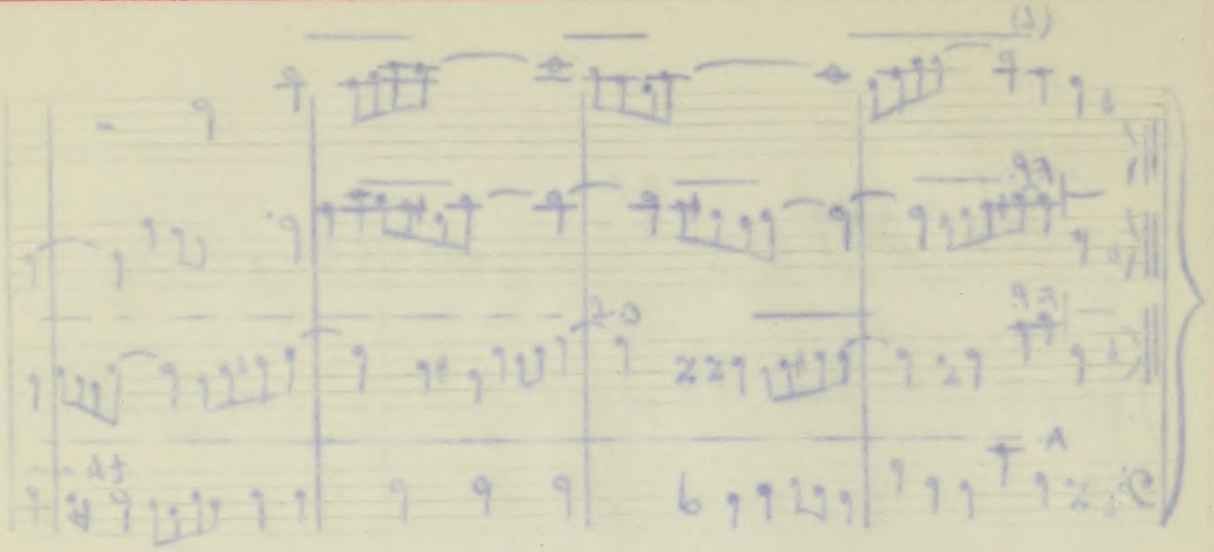


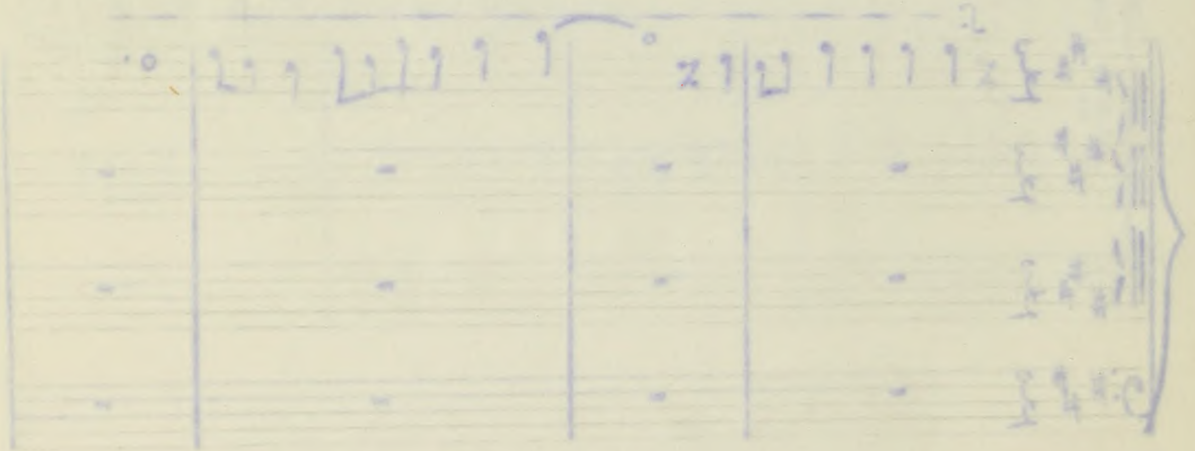
At (a) notice that the free part has been constructed in such a way as to join naturally with the countersubject.

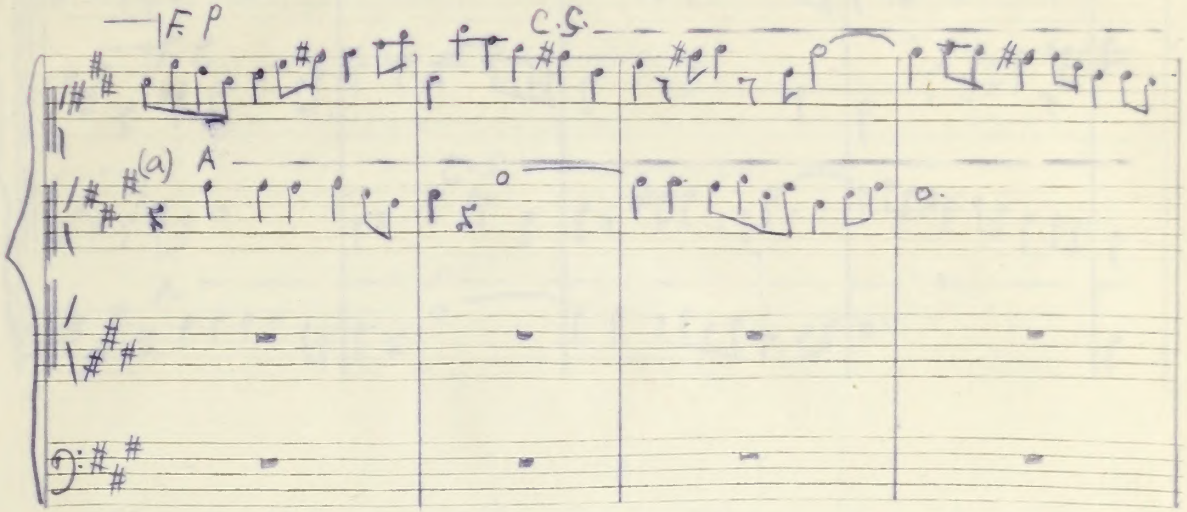
At (b) the free parts are formed from fragments of the countersubject and imitate each other.

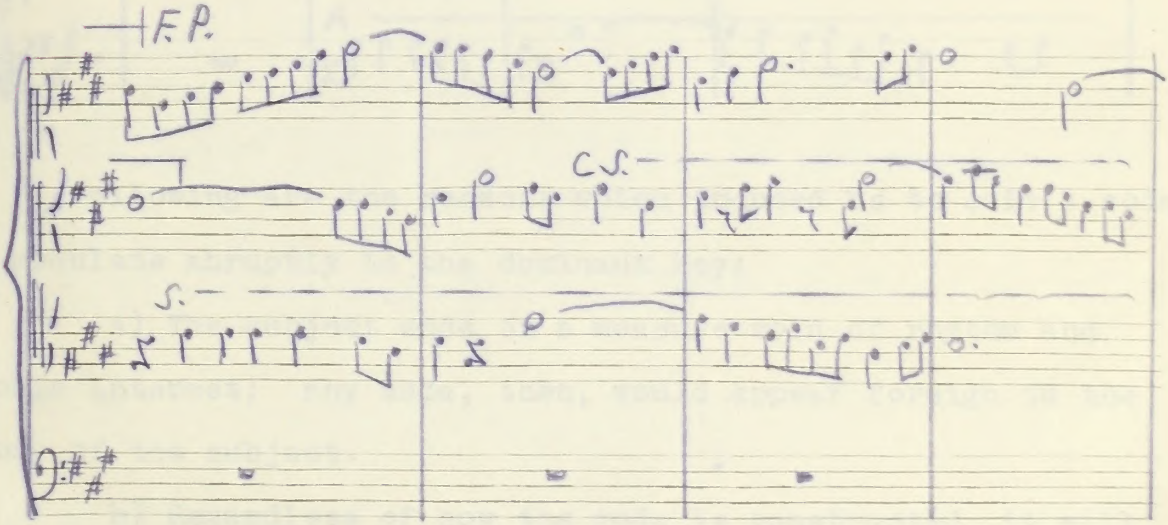
160. Exposition of a subject in instrumental style in which we have avoided the use of a coda:

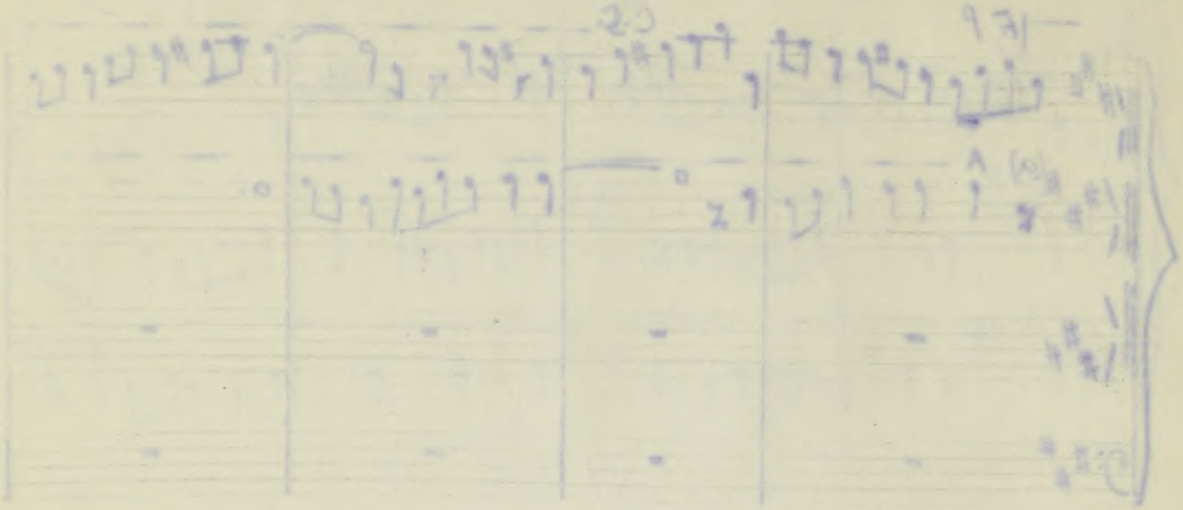


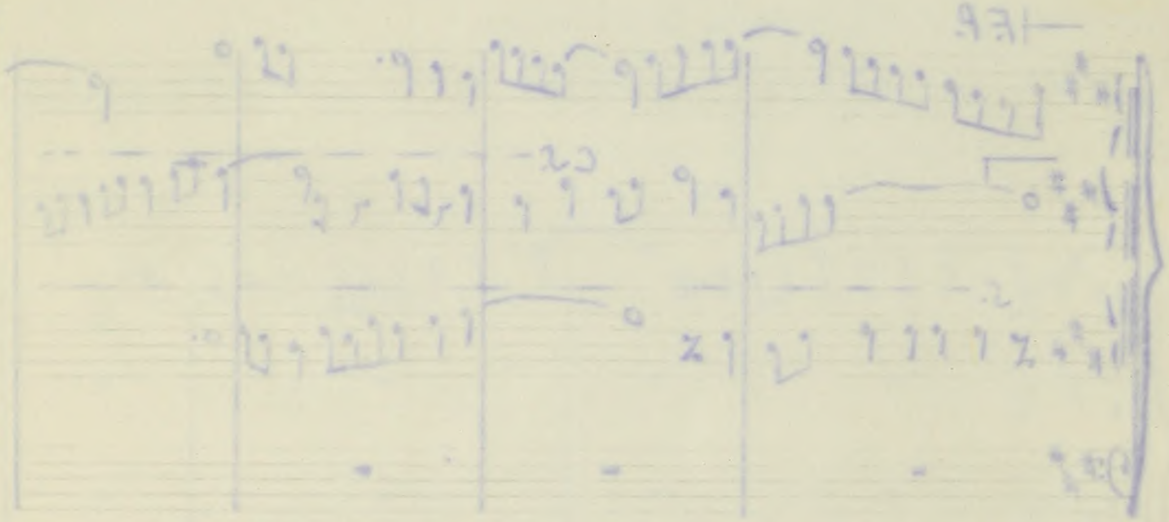


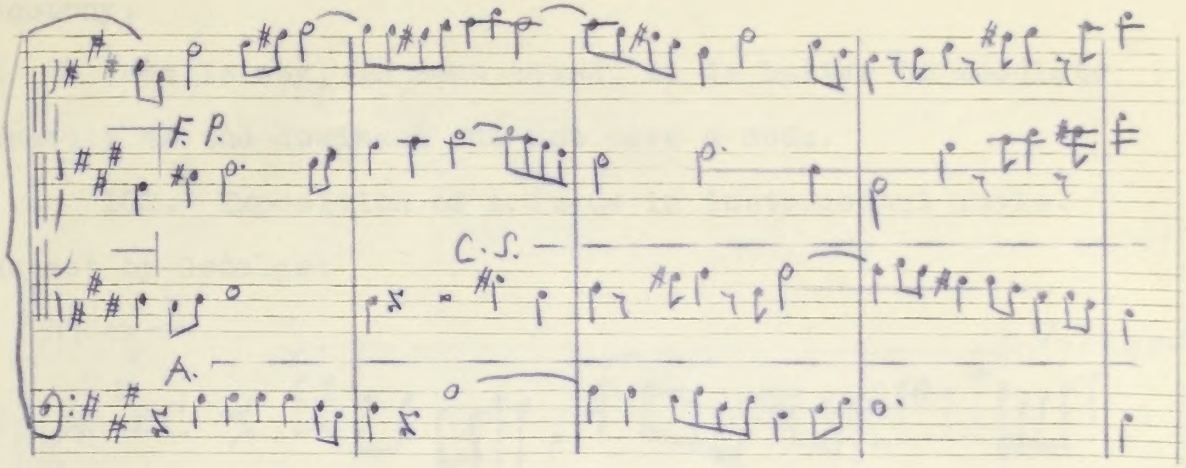



F. P
C.S.
(a) A

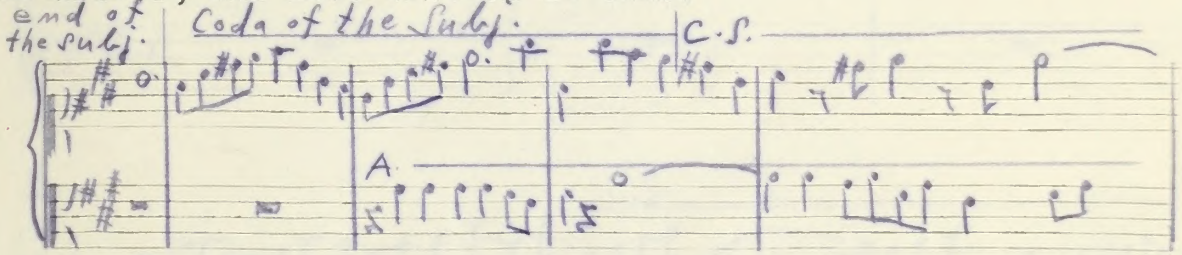

F. P.
C.S.
S.







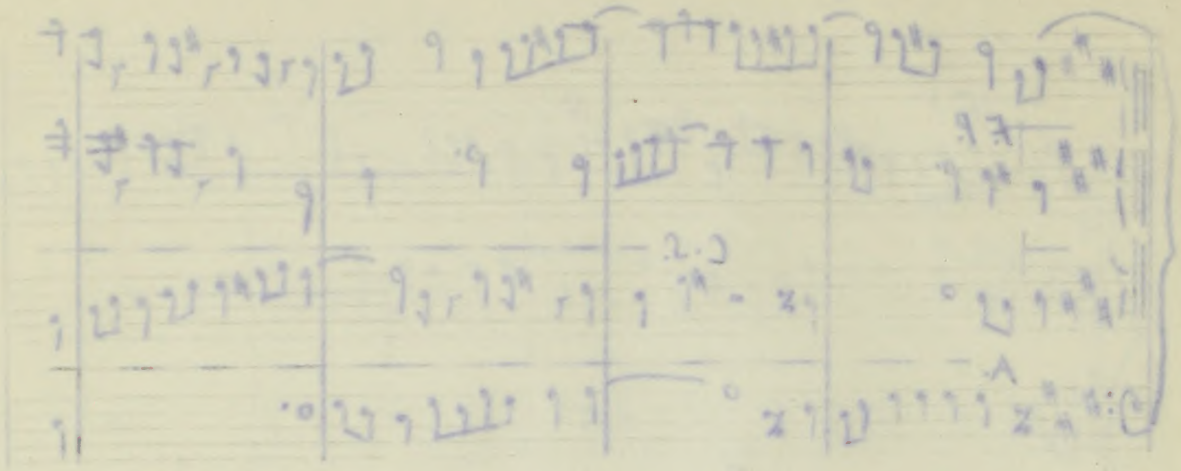
161. In this exposition we could have introduced a coda after the first entrance of the subject in order to lead up to the answer, and have written it thus:

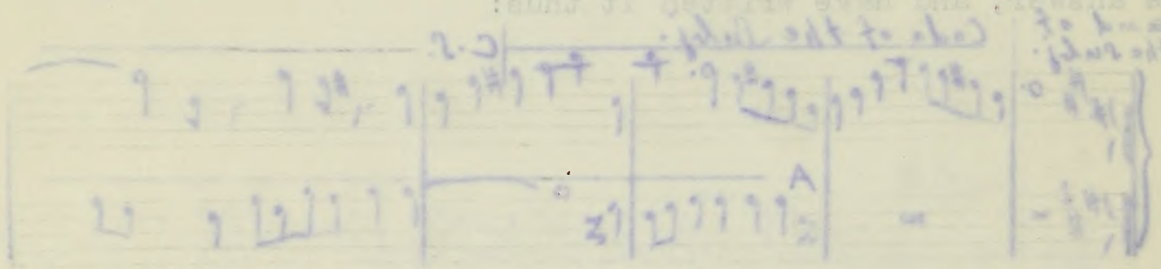


Following are the reasons which induced us to omit a coda and modulate abruptly to the dominant key:

a) The subject ends on a measure void of rhythm and melodic interest; any coda, then, would appear foreign to the melody of the subject.

b) Regardless of how the coda is constructed, it will, because of the harmonies determined by the answer, again pass through the same chords of the keys B, A, and E which the countersubject should sound. This would produce repetition and

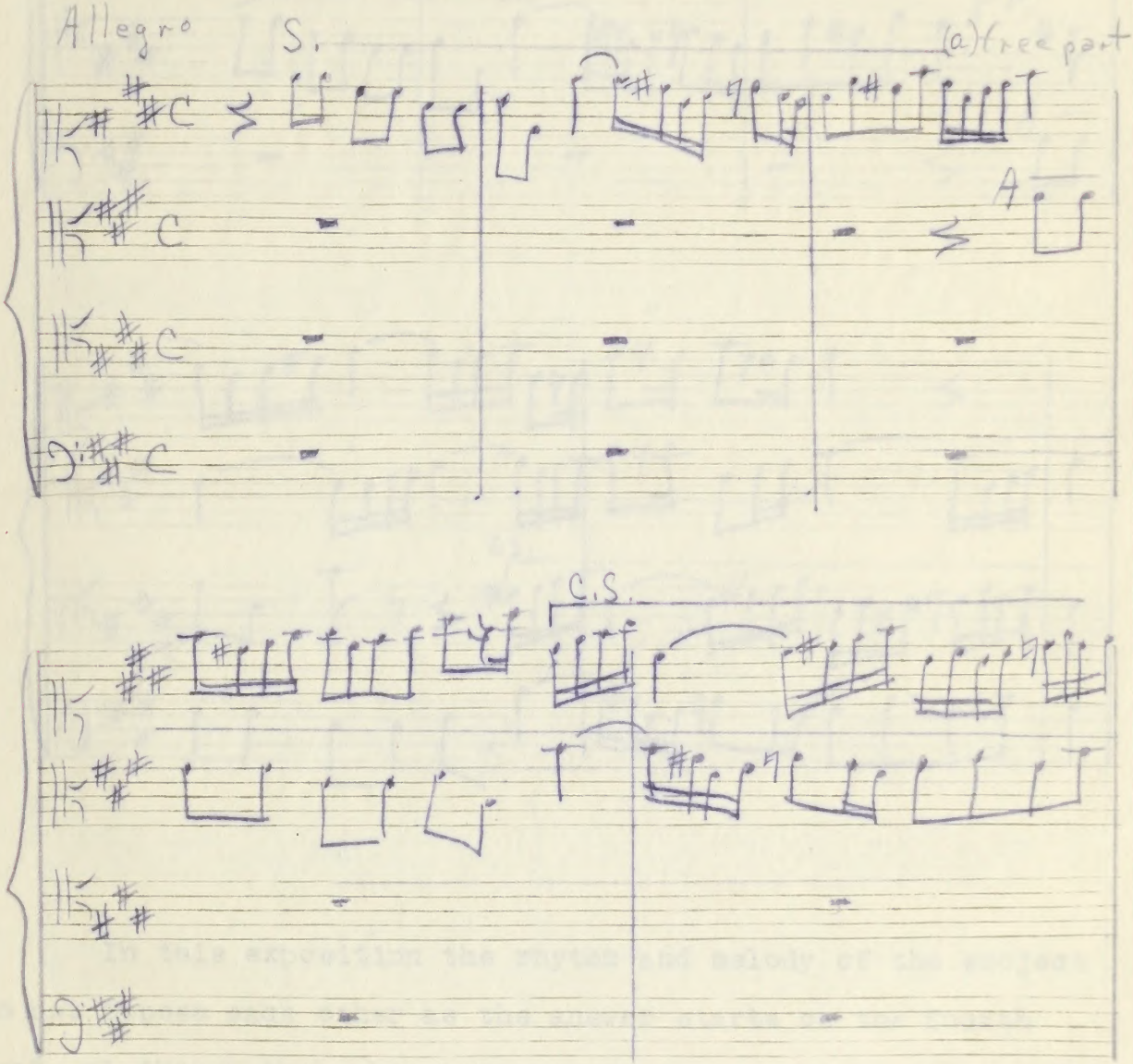


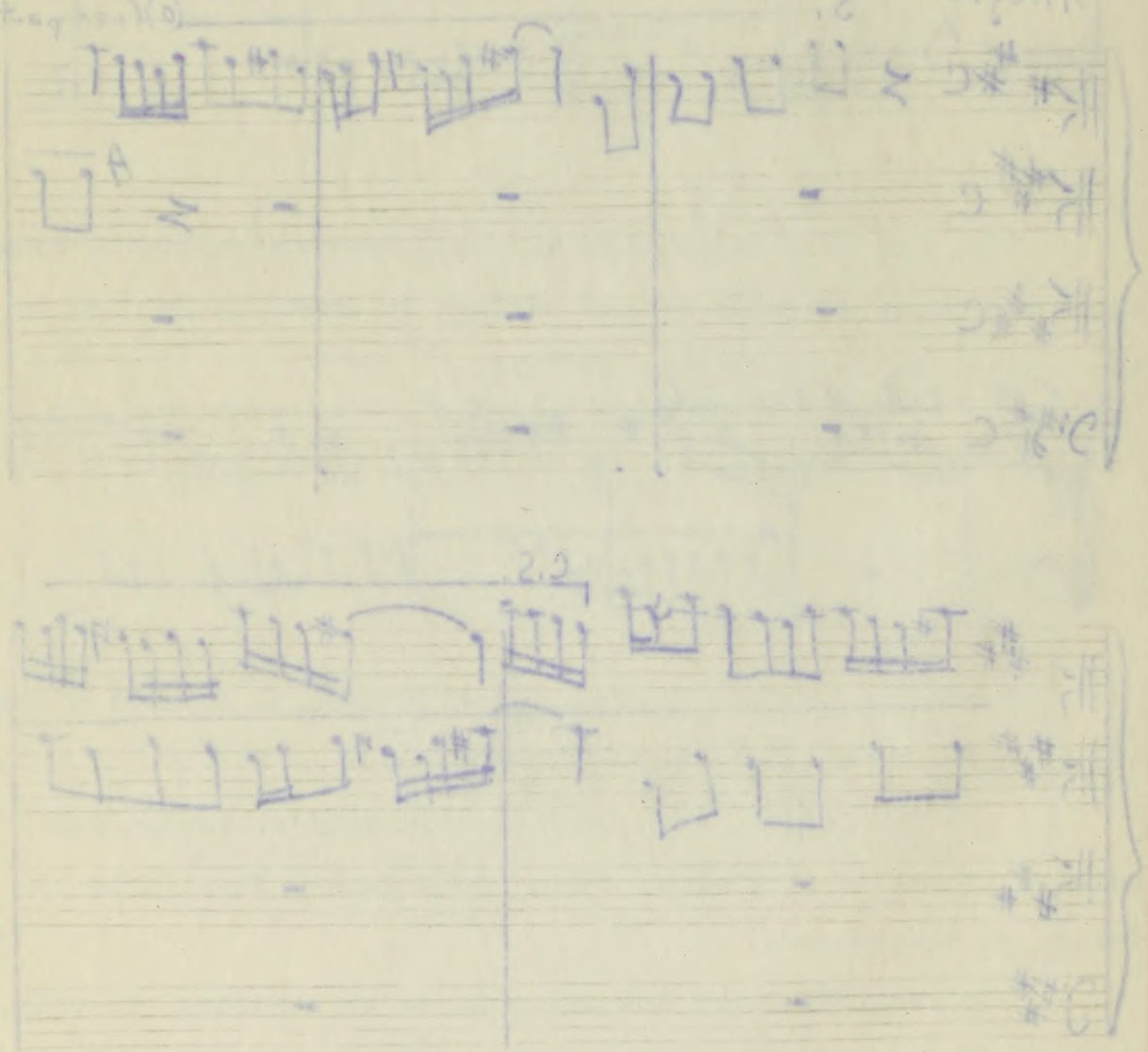


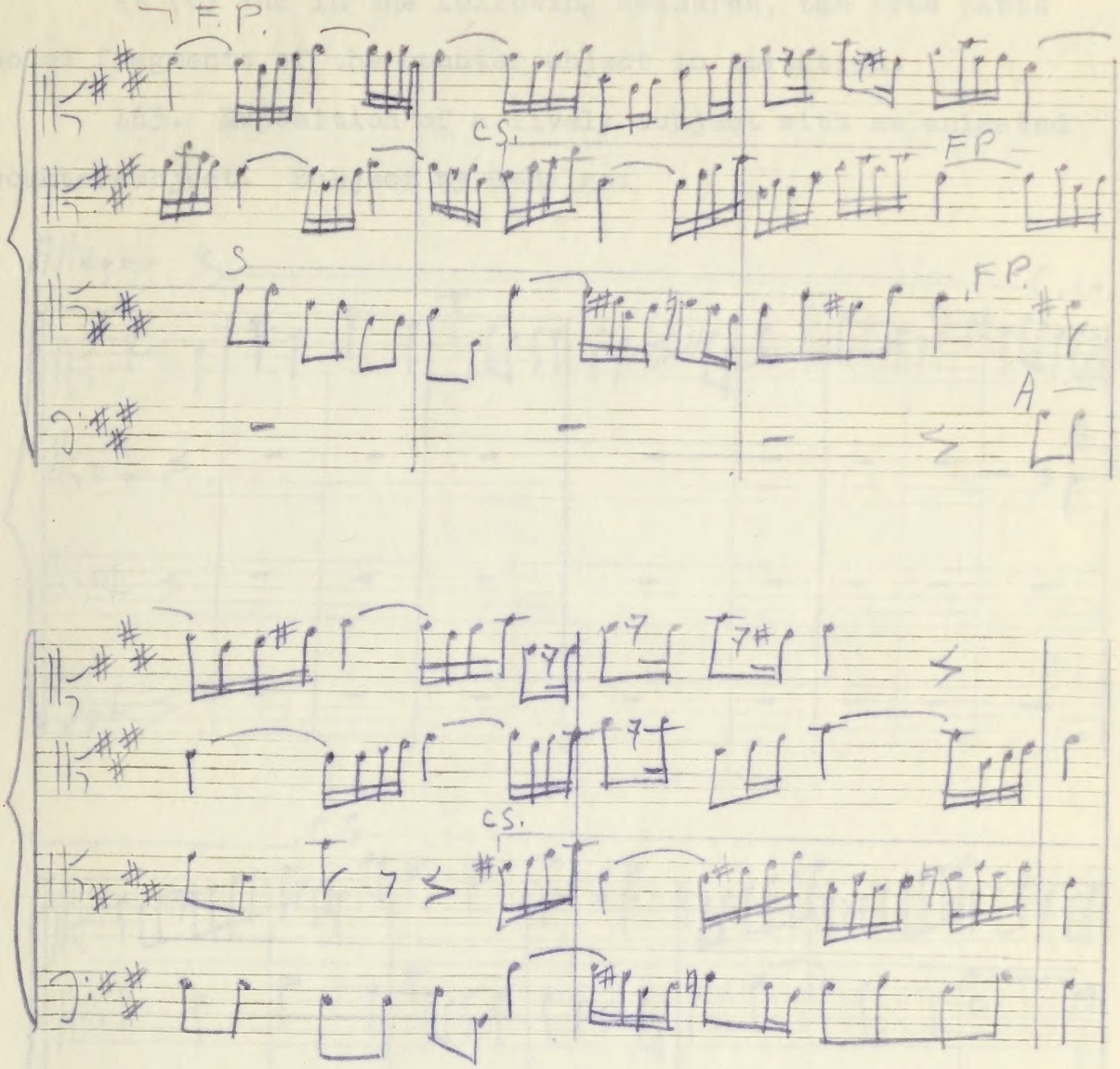
monotony.

That is why, in such cases, it is better to modulate directly to the dominant and not have a coda.

162. Exposition of a fugue in instrumental style. Subject by Gedalge:

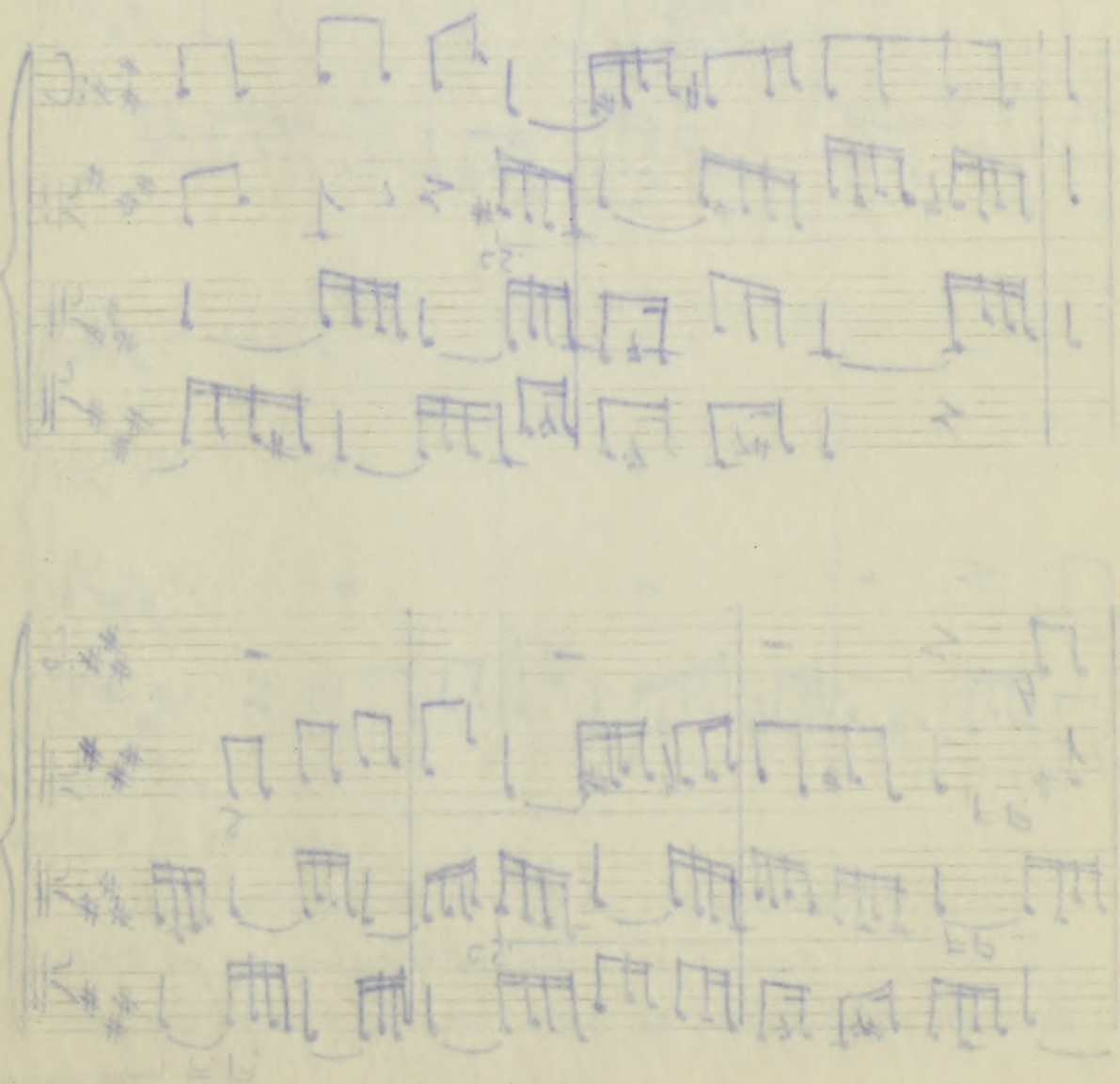






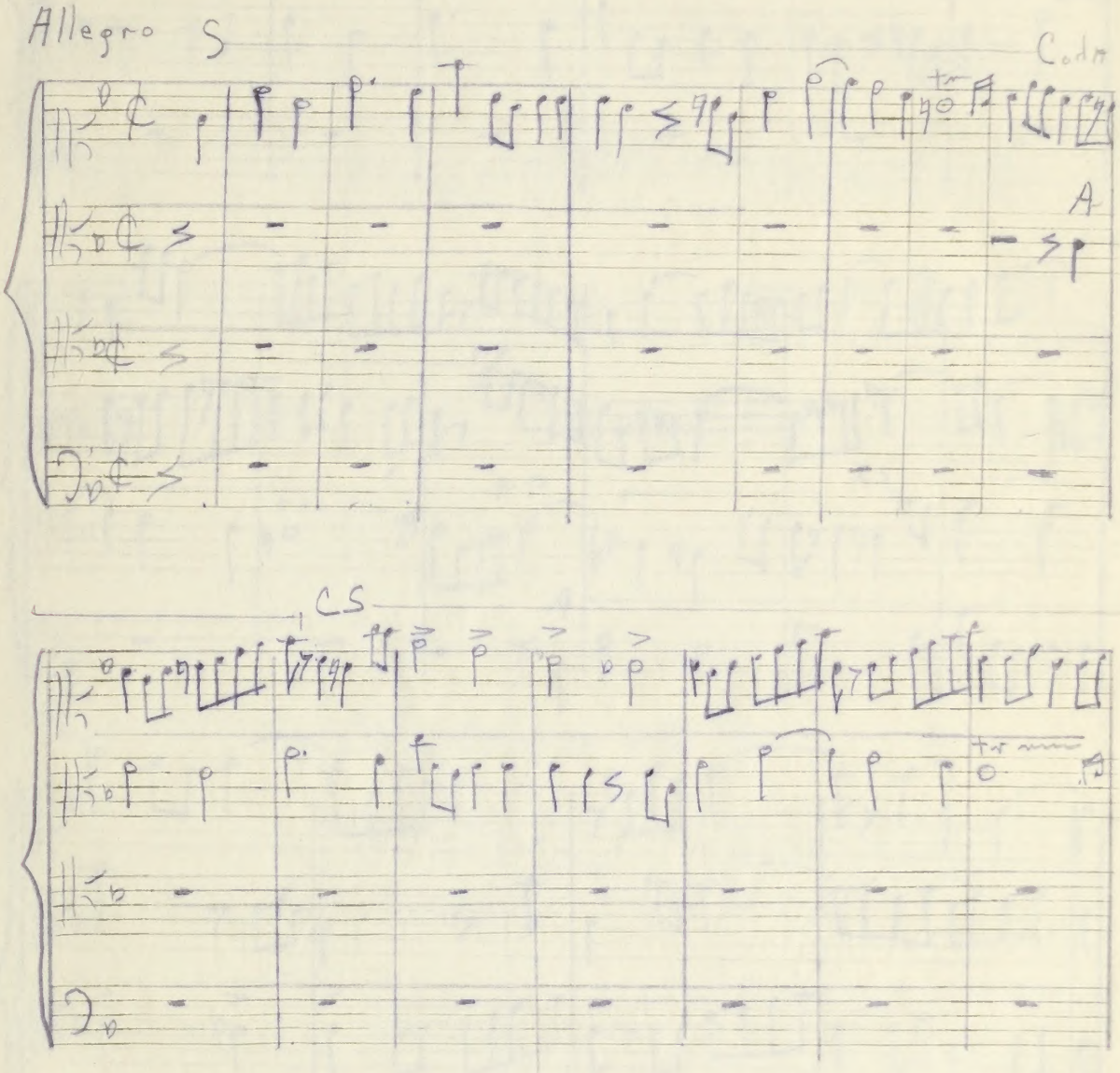
In this exposition the rhythm and melody of the subject do not oppose each other as the answer starts on the fourth beat, al though the subject starts on the second beat(sec. 133).

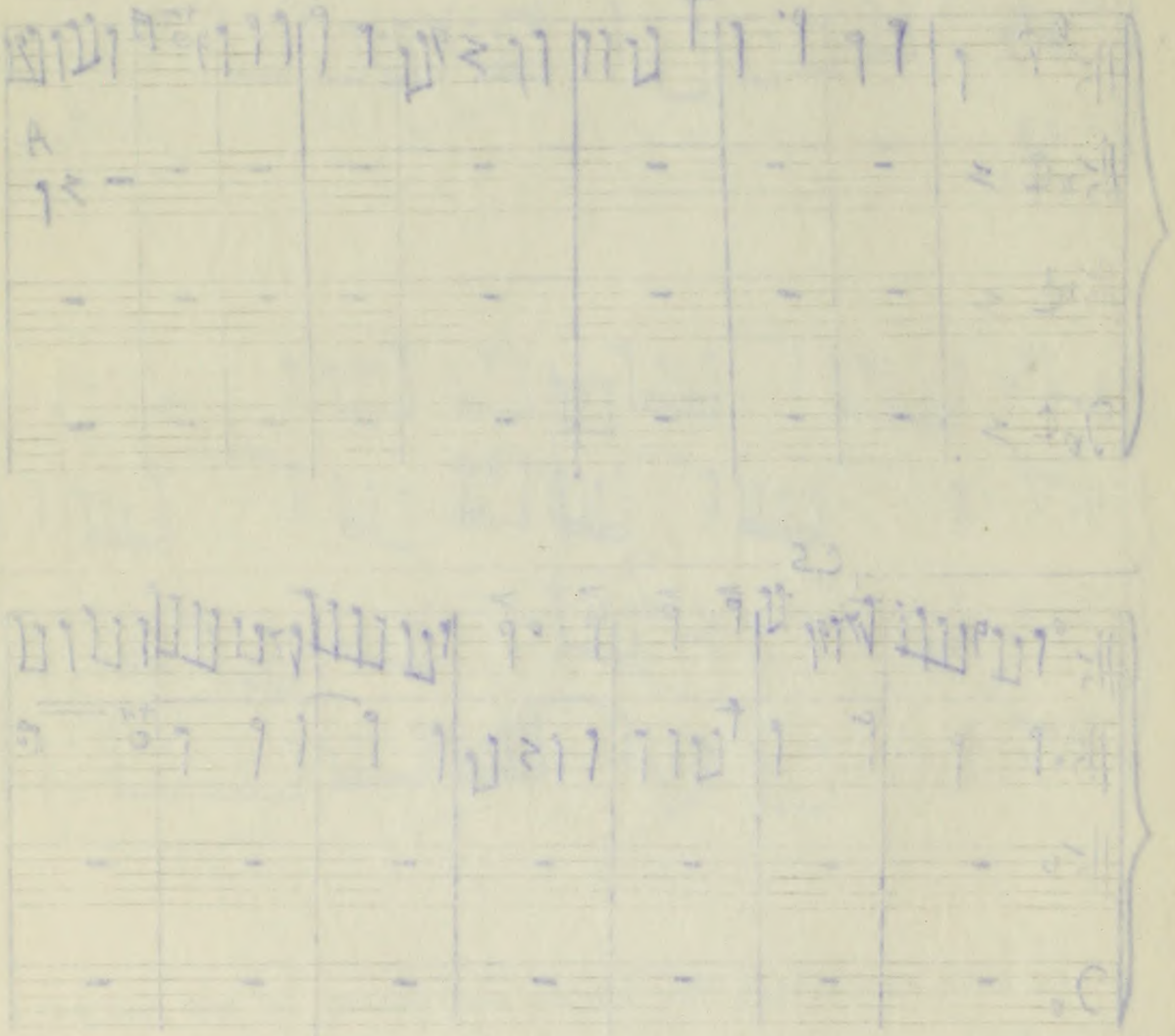
At (a) the free part announces without interruption the rhythm of the countersubject to which it is joined.

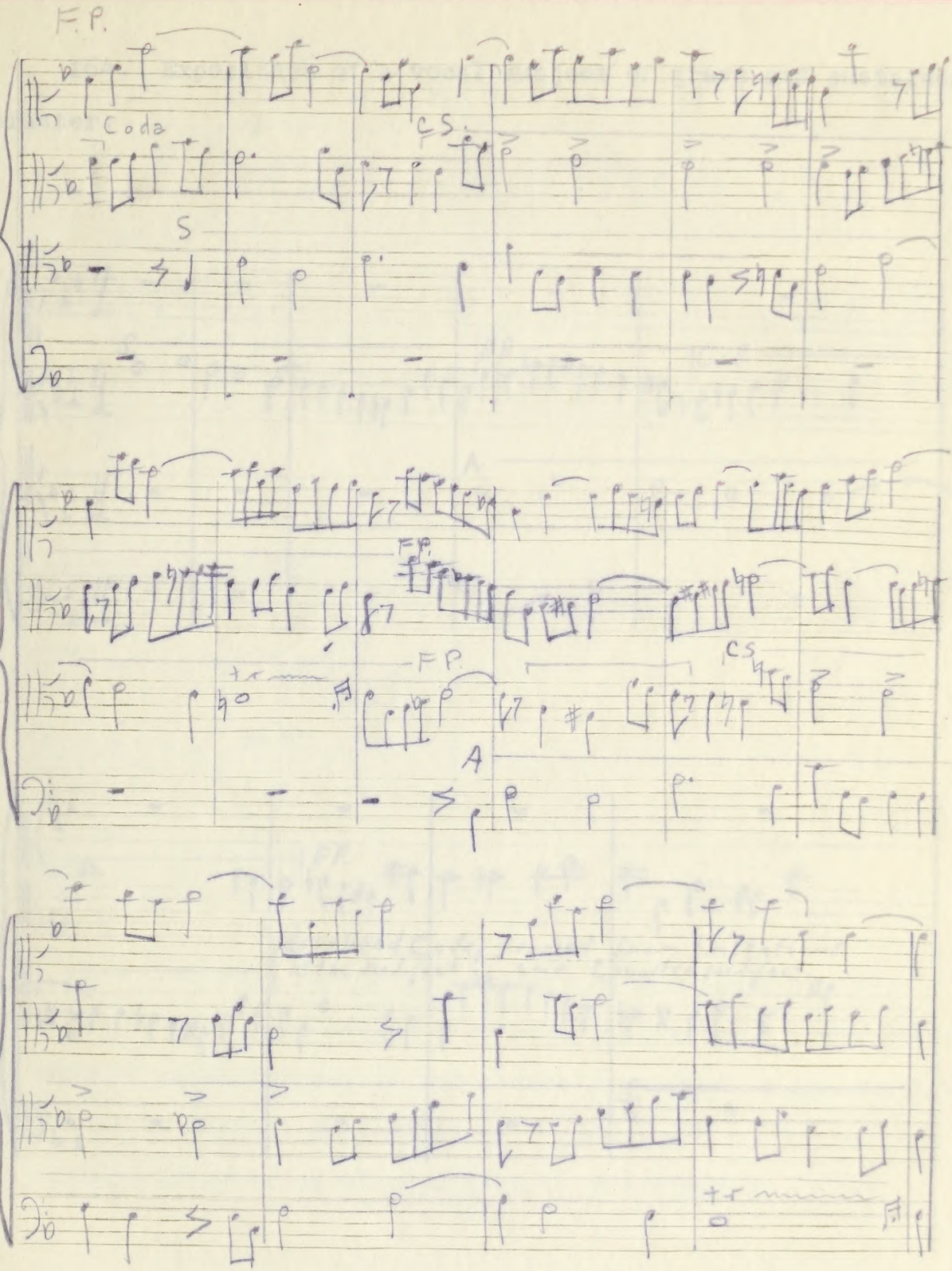


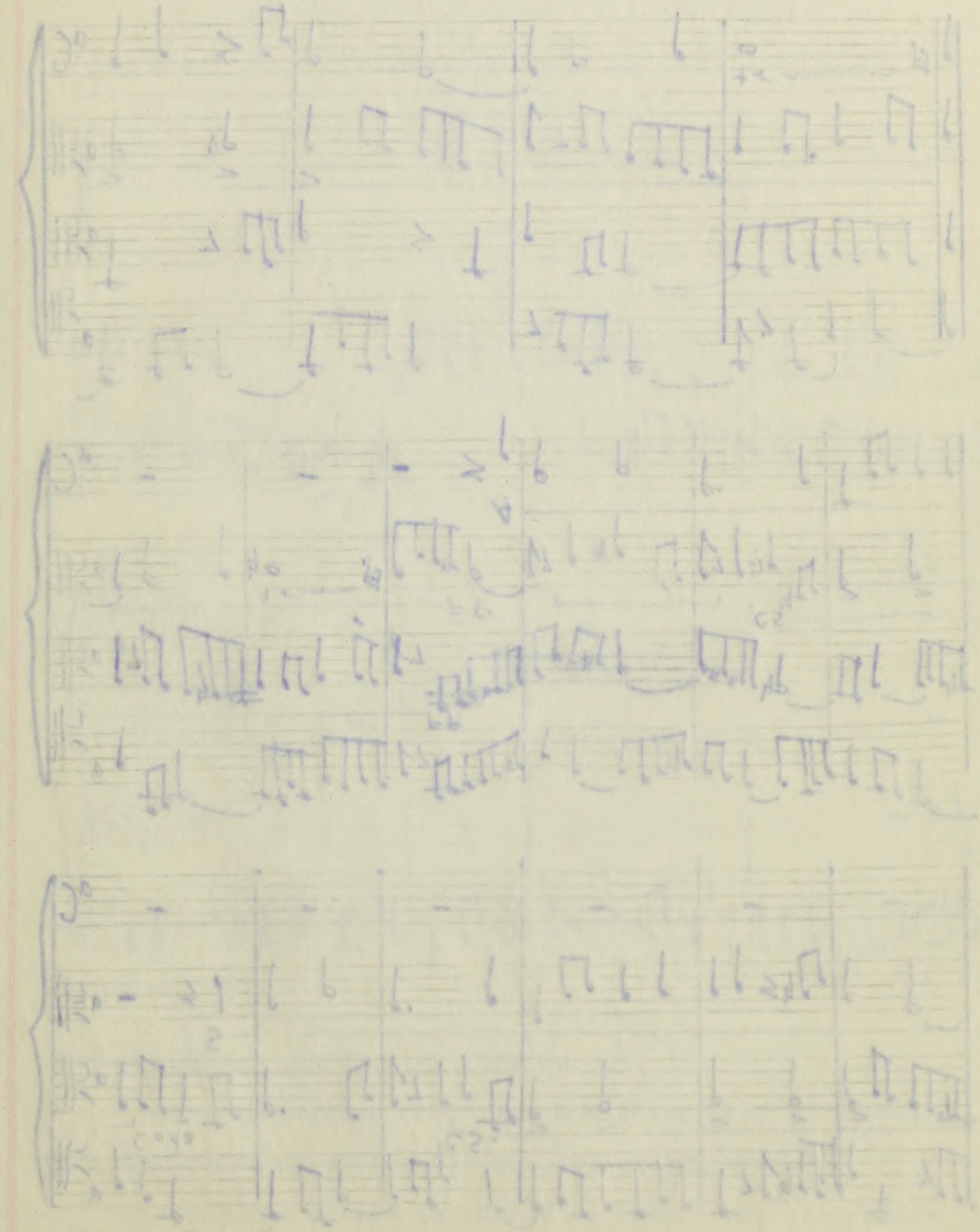
At (b) and in the following measures, the free parts sound fragments of the countersubject in imitation.

163. Exposition of a lively subject with an animated countersubject. Subject by Gedalge:

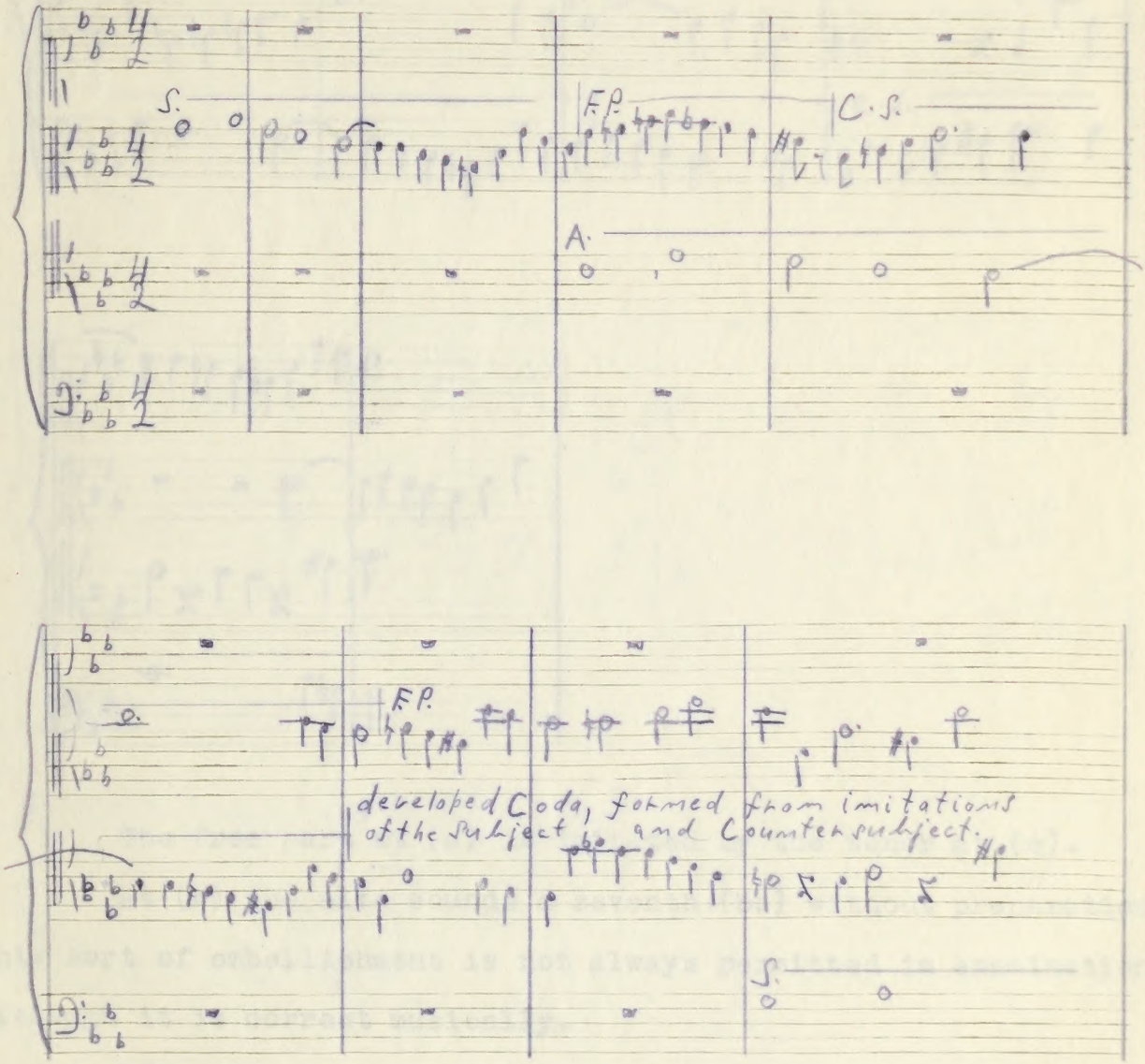


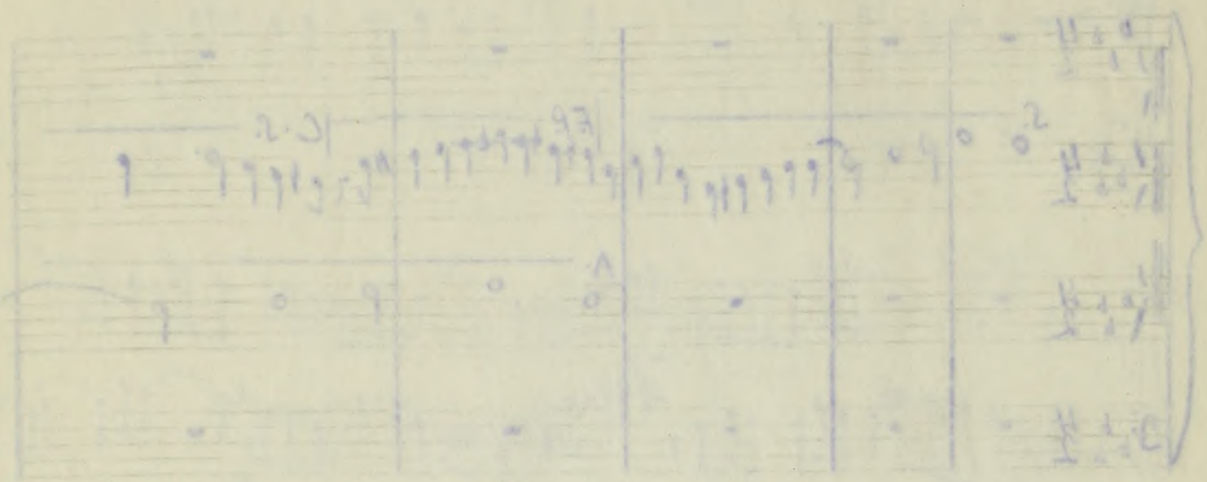


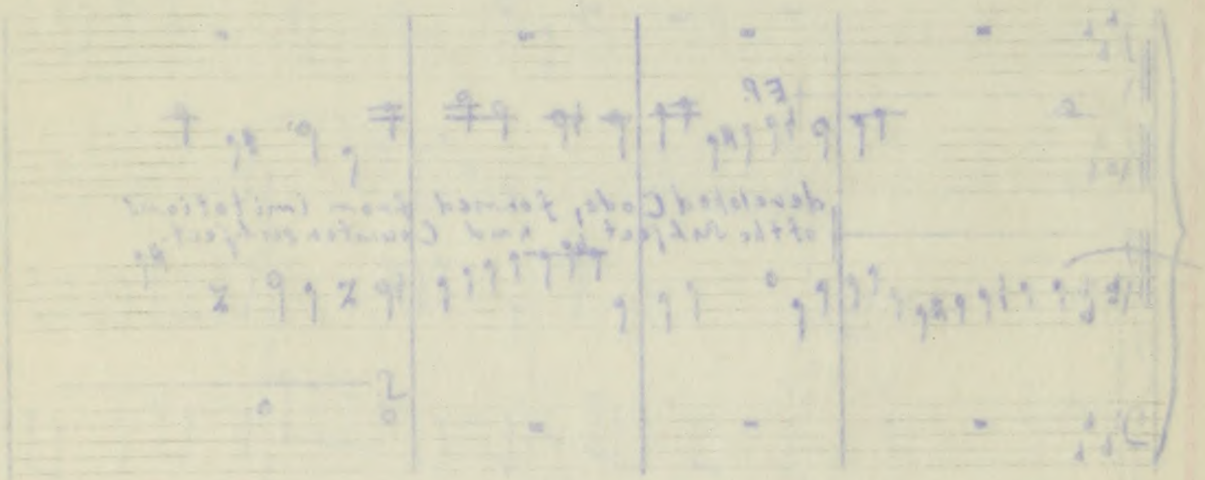

F.P.
Coda
S
C.S.
F.P.
F.P.
C.S.
A

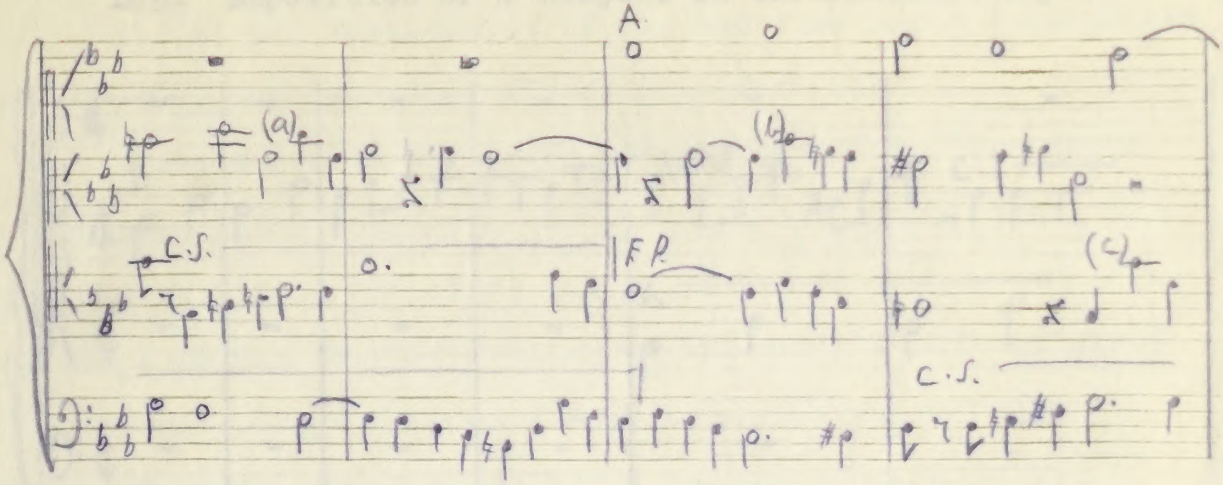


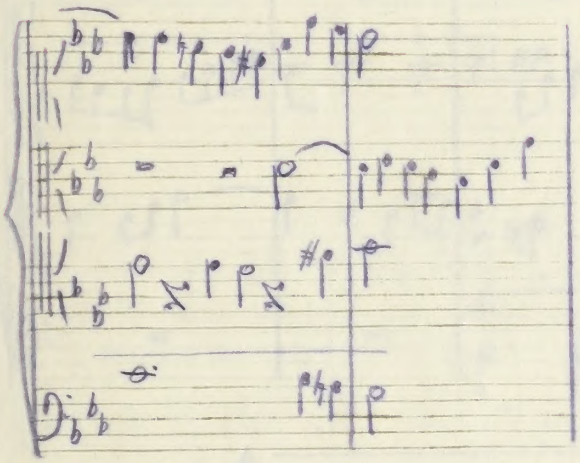
164. Exposition of a vocal subject of grave and sustained character:







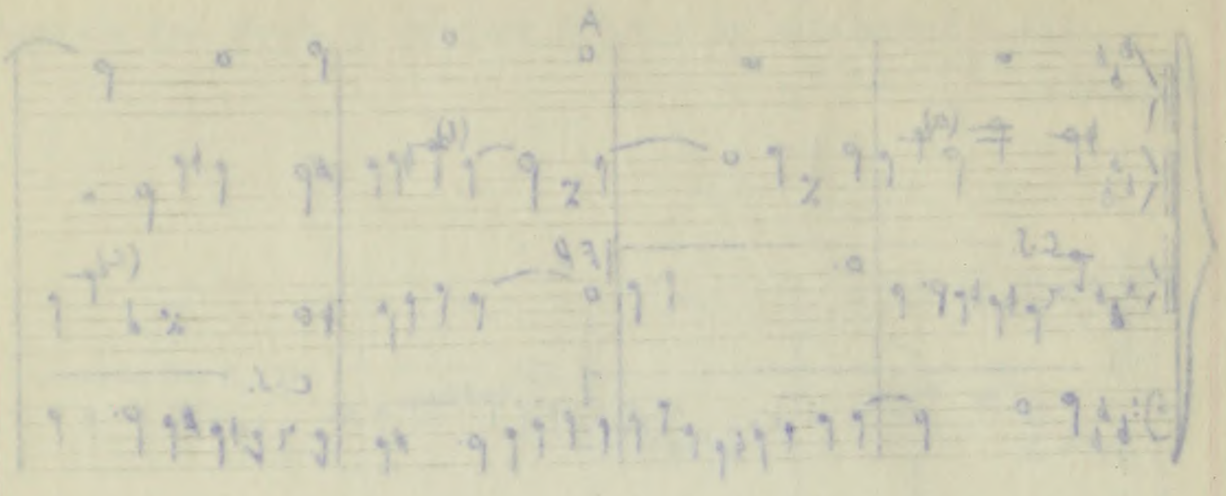


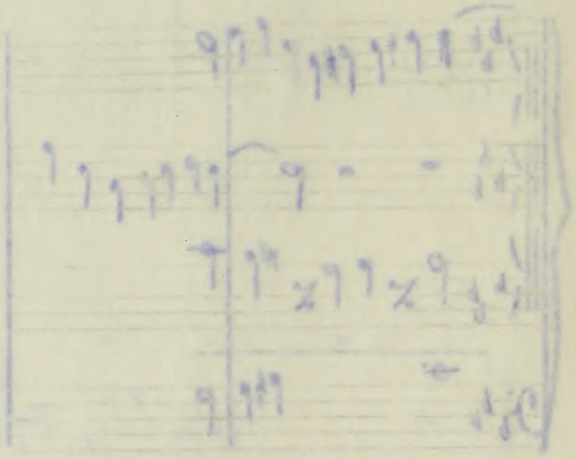


The free part at (a) is imitated by the tenor at (c).

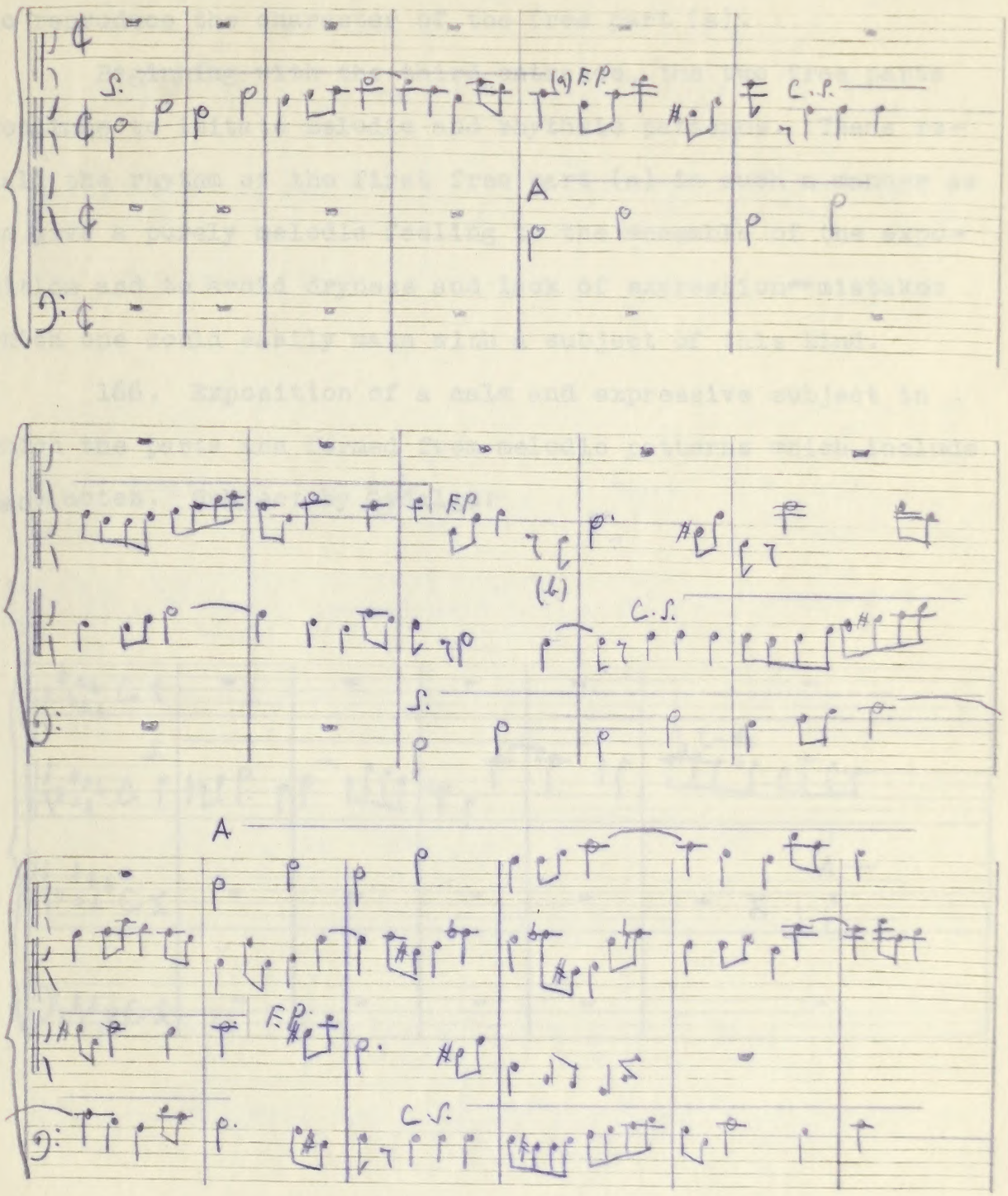
At (b) the alto sounds a seventh (bb) without preparation; this sort of embellishment is not always permitted in examinations, although it is correct musically.

165. Exposition of a subject in instrumental style:





165. Exposition of a subject in instrumental style:

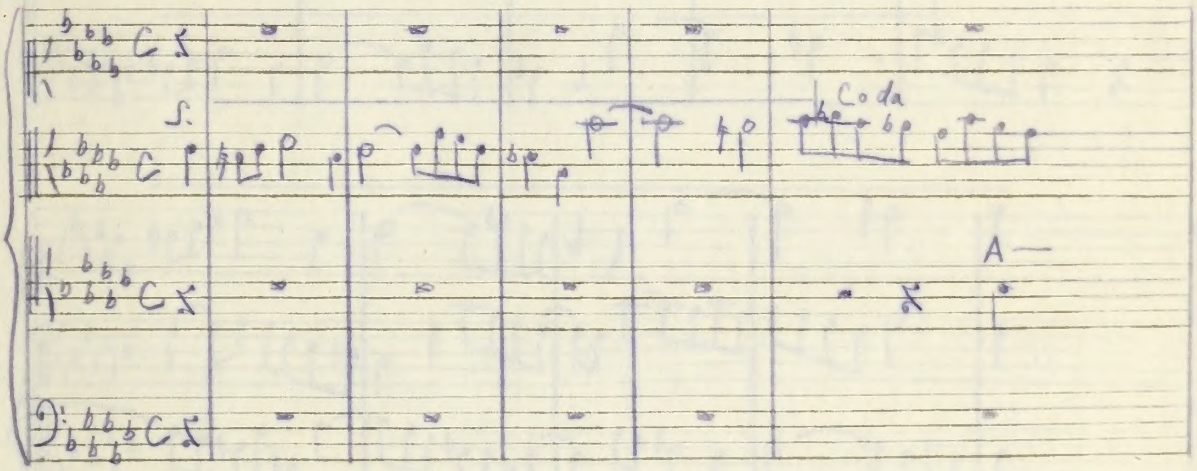


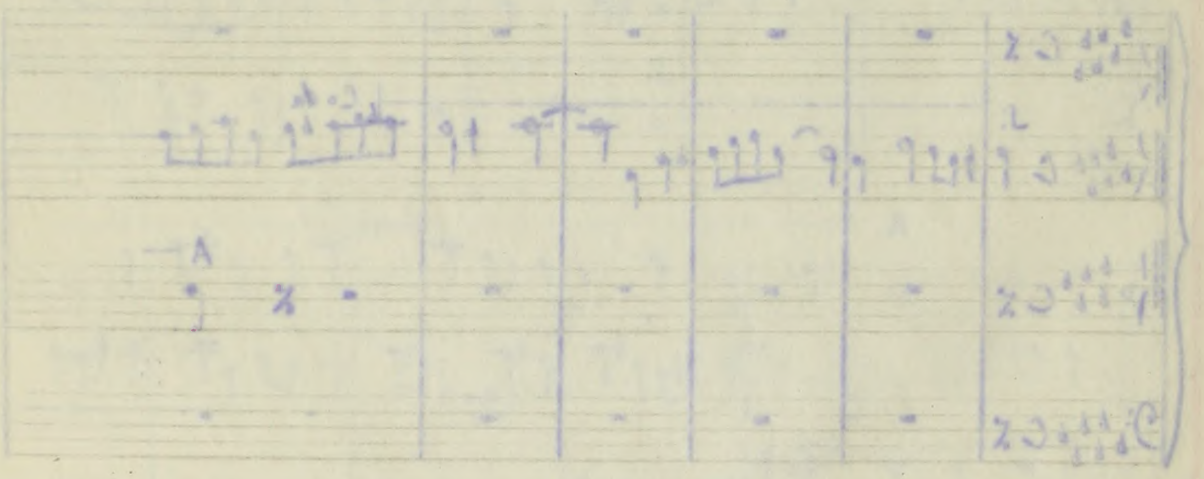
165. Exposition of a subject in instrumental style:

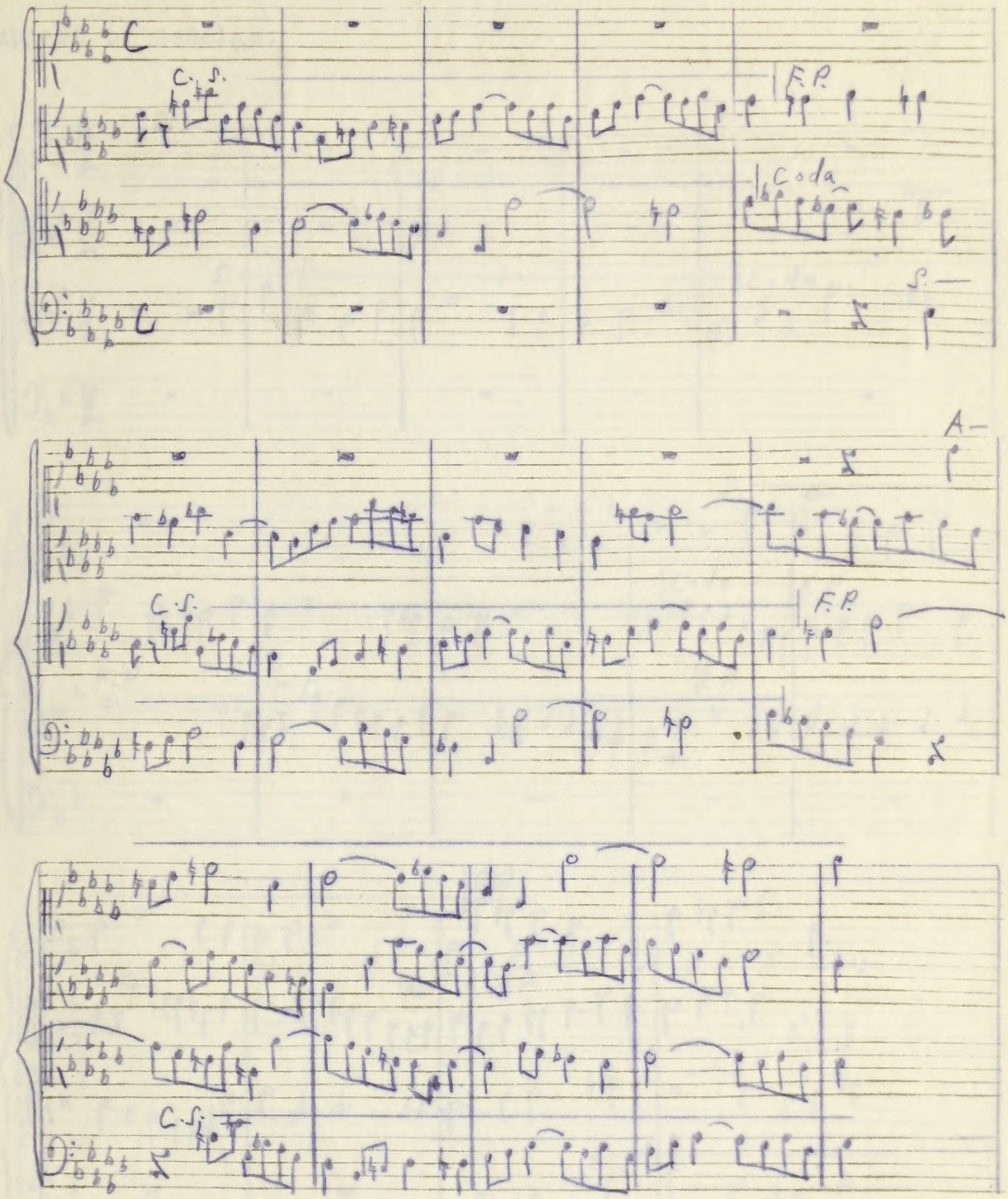
At (b) the combination of the two free parts contributes to reproduce the character of the free part (a).

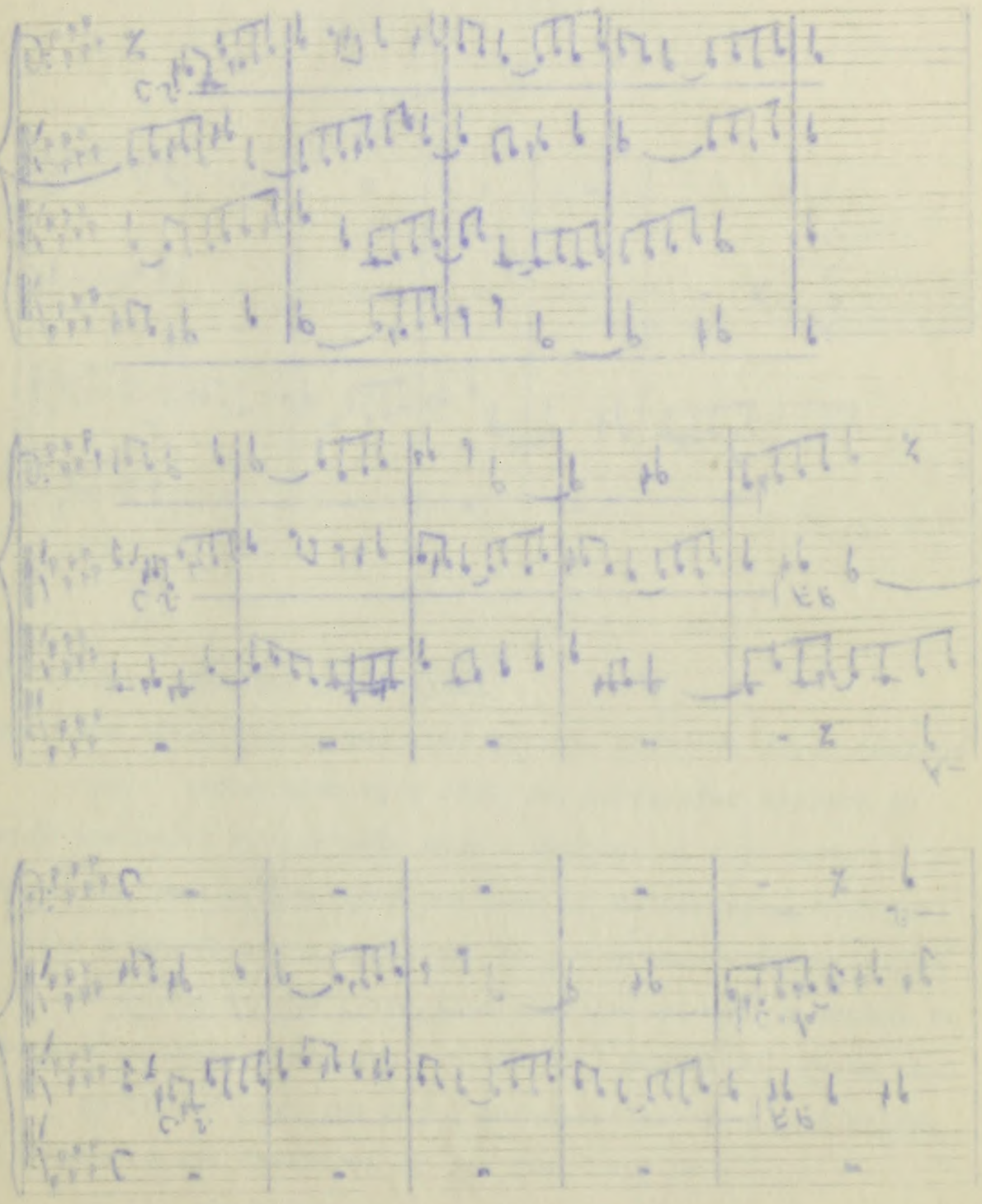
Beginning with the third entrance, the two free parts continue to imitate melodic and rhythmic patterns. These recall the rhythm of the first free part (a) in such a manner as to give a purely melodic feeling to the ensemble of the exposition and to avoid dryness and lack of expression—mistakes which one could easily make with a subject of this kind.

166. Exposition of a calm and expressive subject in which the parts are formed from melodic patterns which include many notes. Subject by Gedalge:



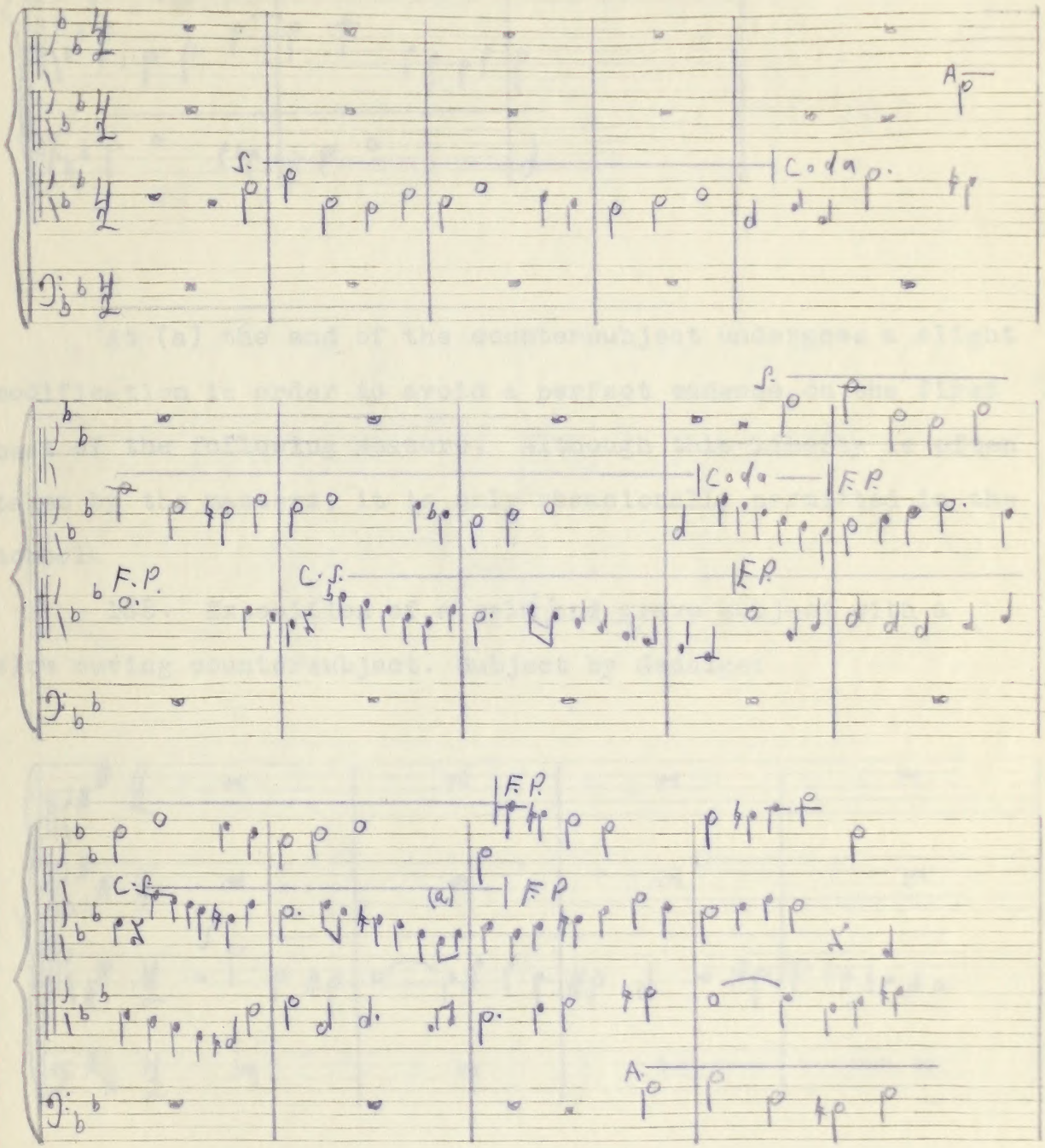


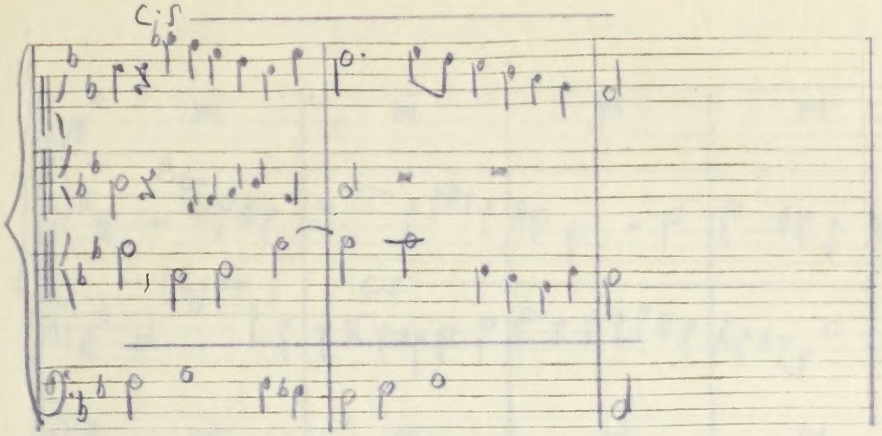

C.S.
F.P.
Coda
A-
C.S.
F.P.
C.S.



167. Exposition of a vocal subject of calm character.

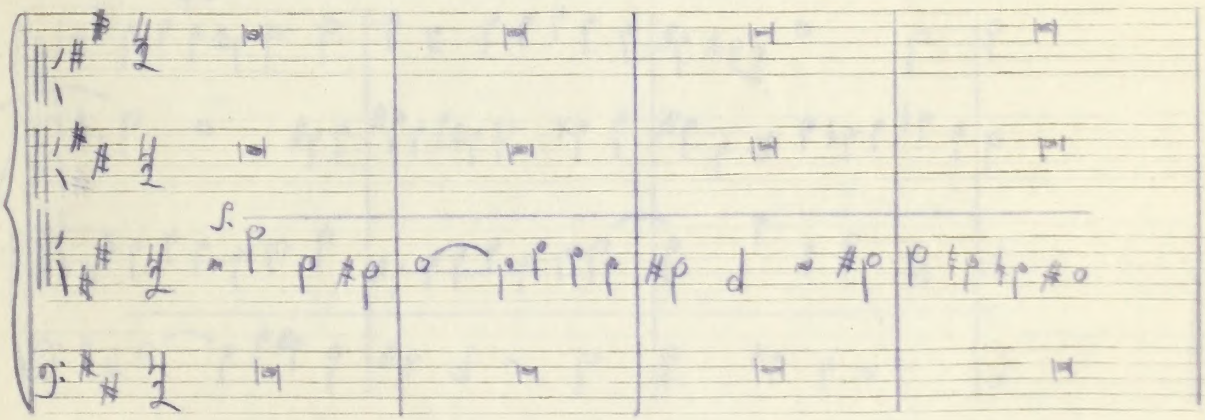
Subject by Gedalge:

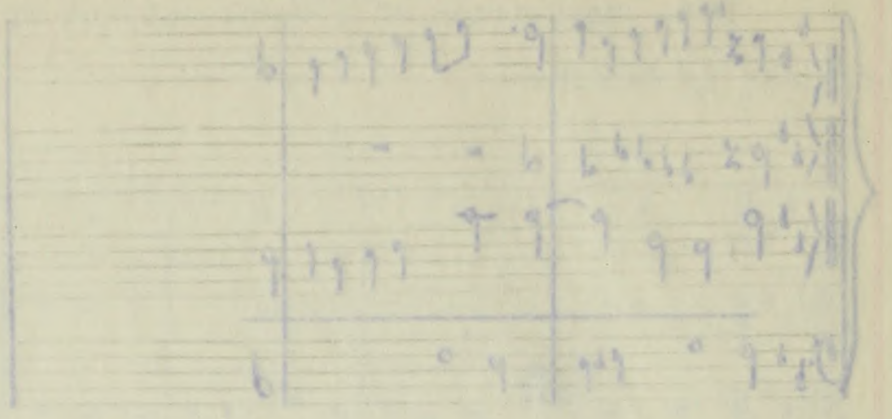


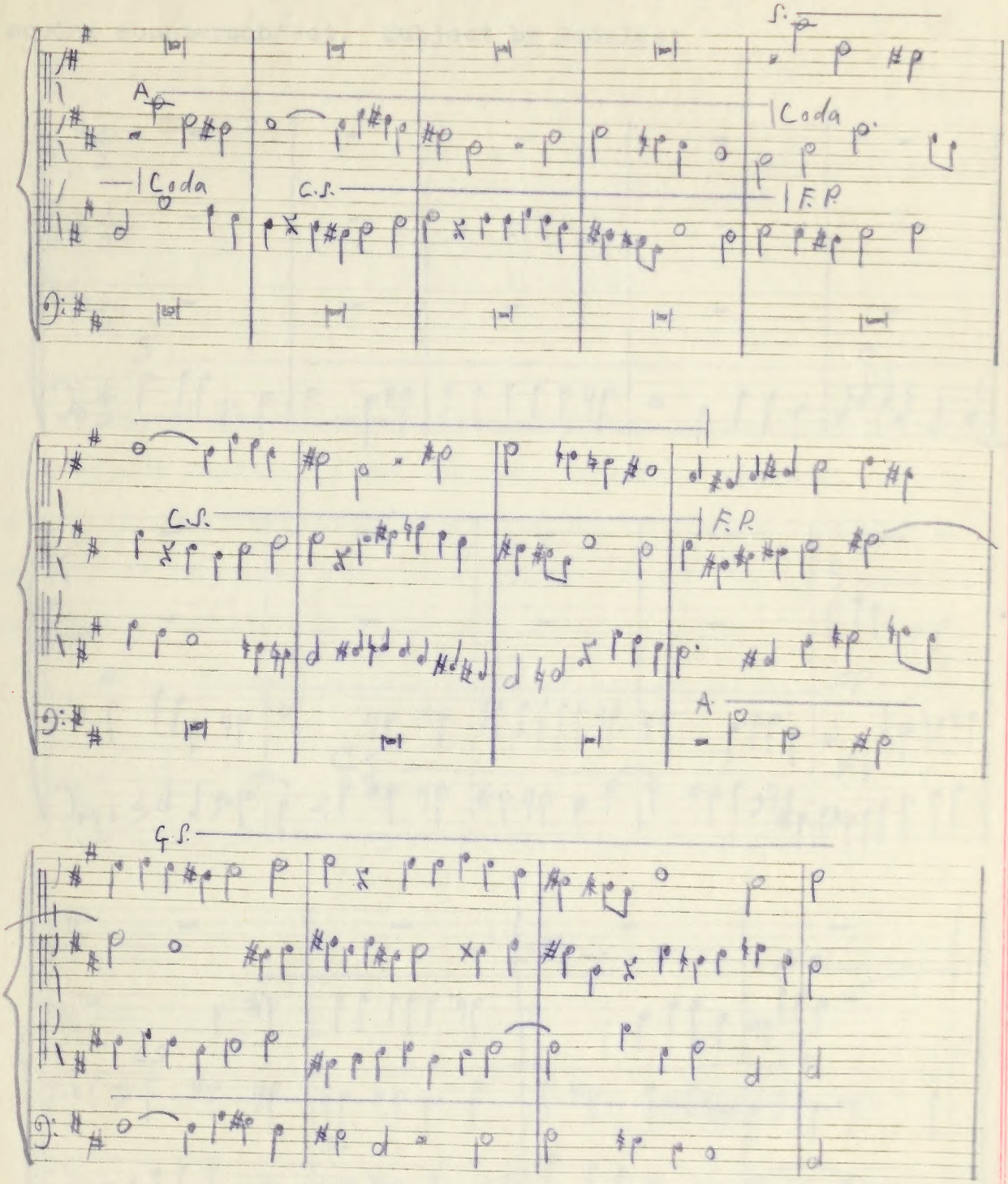


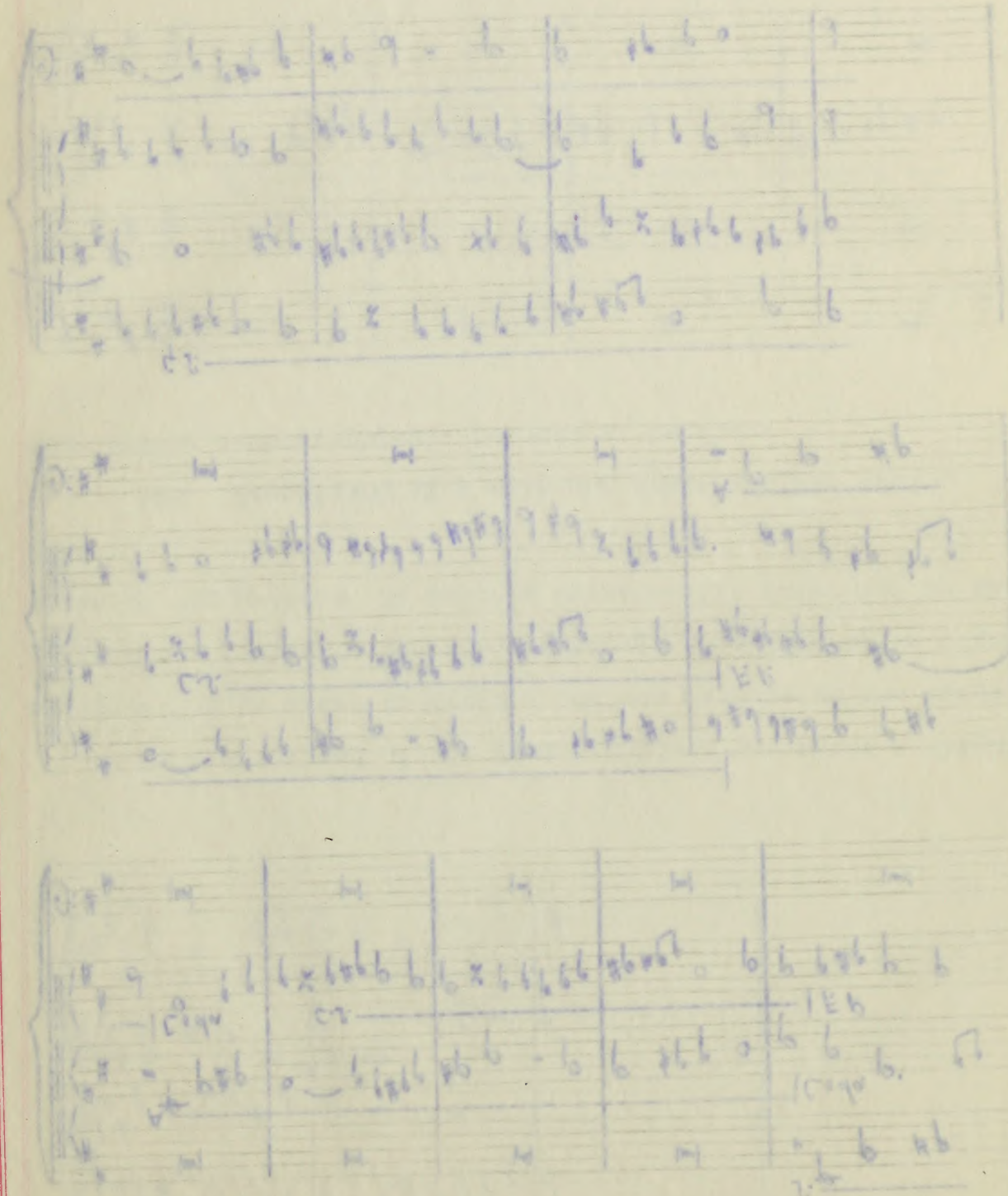
At (a) the end of the countersubject undergoes a slight modification in order to avoid a perfect cadence on the first beat of the following measure. Although this liberty is often taken by the masters, it is only occasionally permitted in the school.

168. Exposition of a calm and grave subject with a slow moving countersubject. Subject by Gedalge:

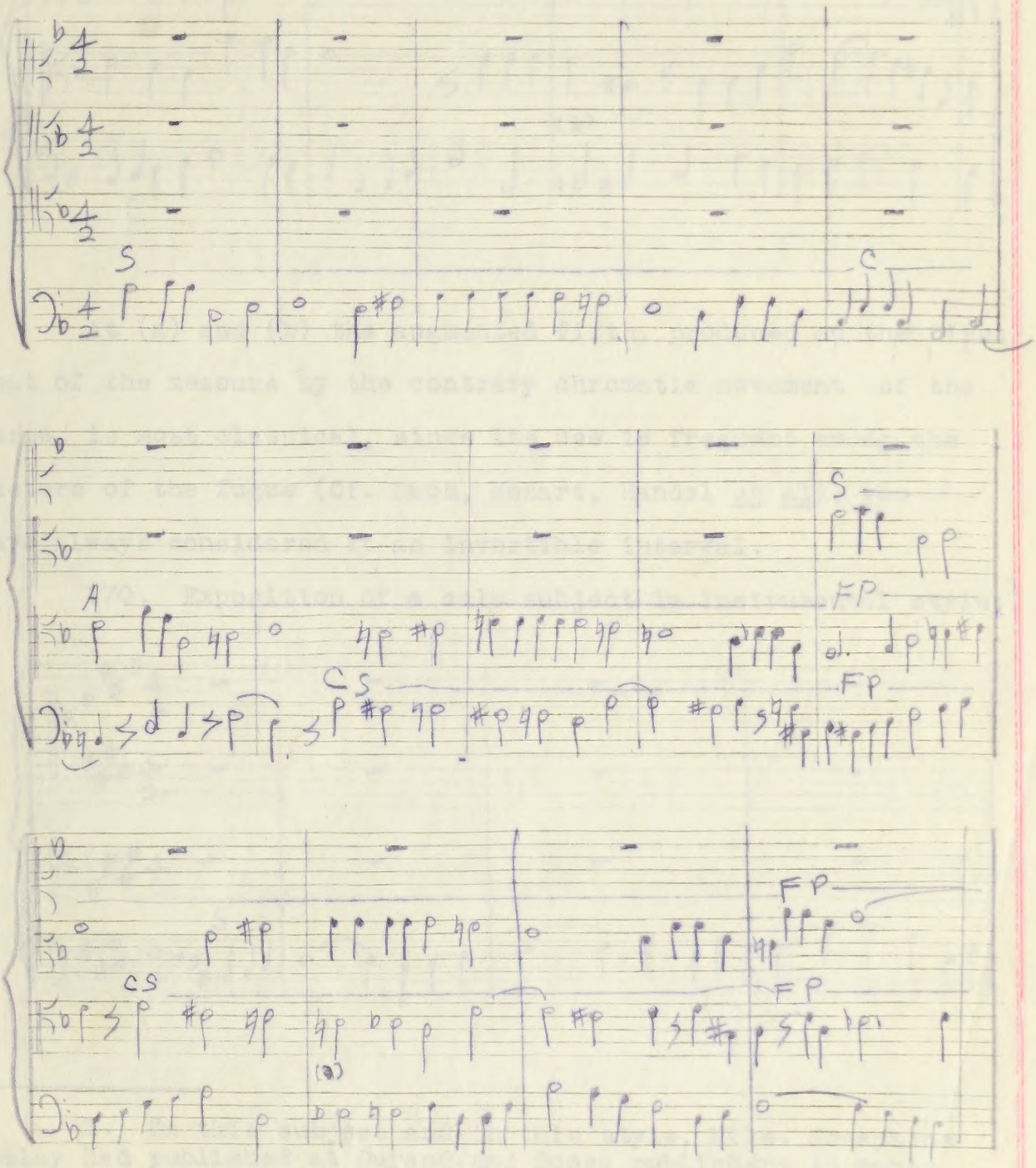




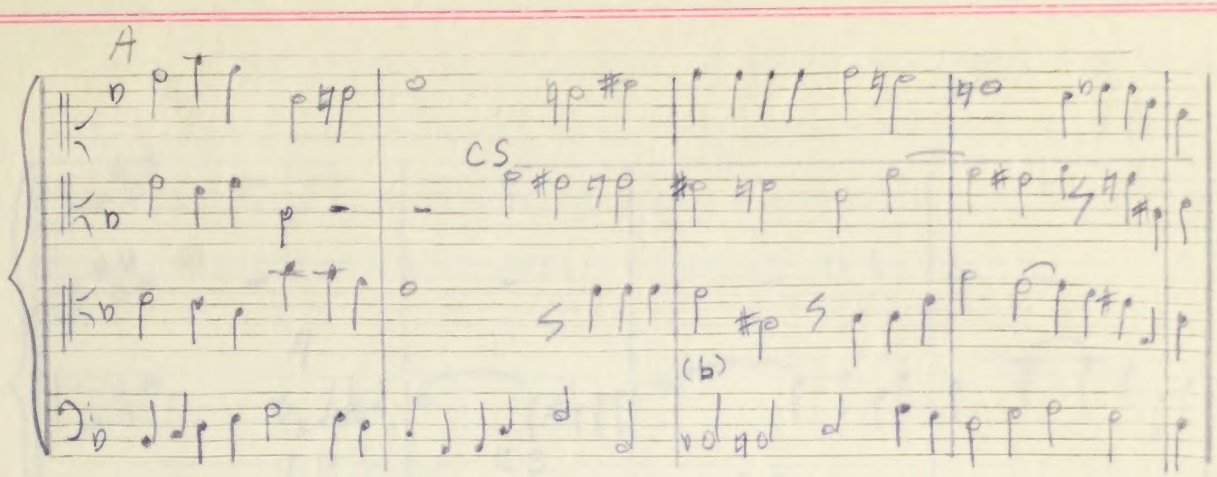

A
Coda
C.S.
Coda
F.P.
C.S.
F.P.
A
C.S.



169. Exposition of a calm and grave subject with a slow moving countersubject. Subject by Gedalge:

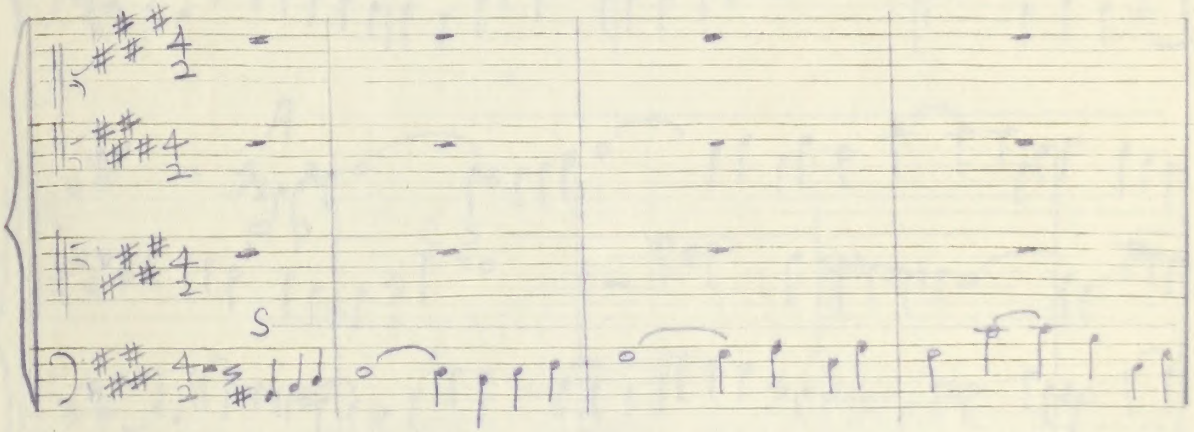


169. Exposition of a calm and grave subject with a slow moving countersubject. Subject by Gedalge:

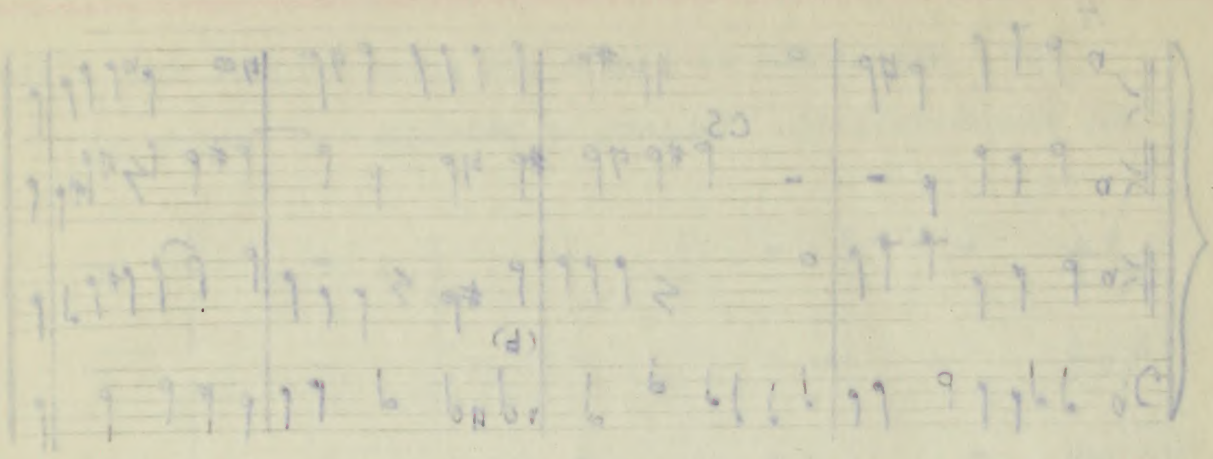


At (a) and (b) the augmented fifth, produced on the first beat of the measure by the contrary chromatic movement of the parts, is most classical, since its use is frequent among the masters of the fugue (Cf. Bach, Mozart, Handel et al), who have always considered it an invertible interval.

170. Exposition of a calm subject in instrumental style:[1]

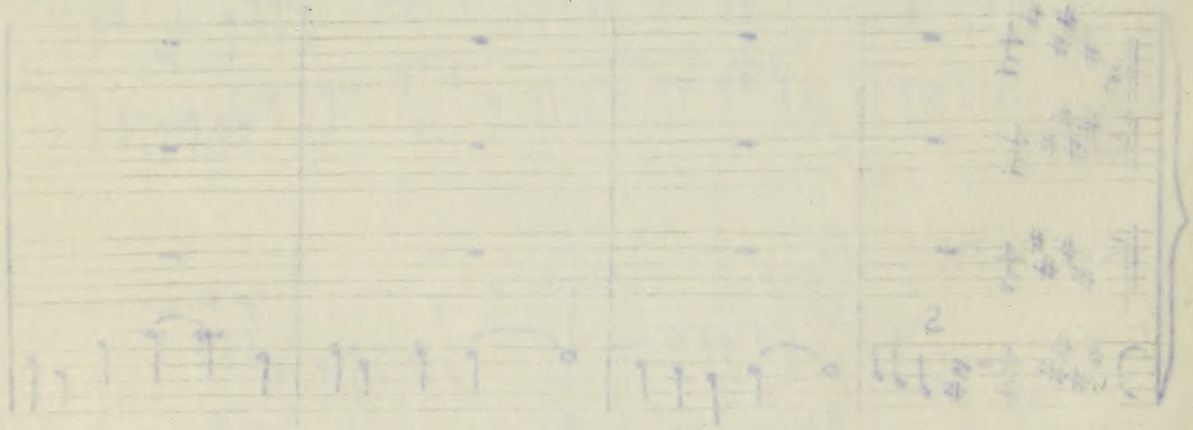


1. On this subject and in this style, Mlle. Josephine Boulay had published at Durand and Sons, publishers in Paris, a most remarkable fugue for organ.

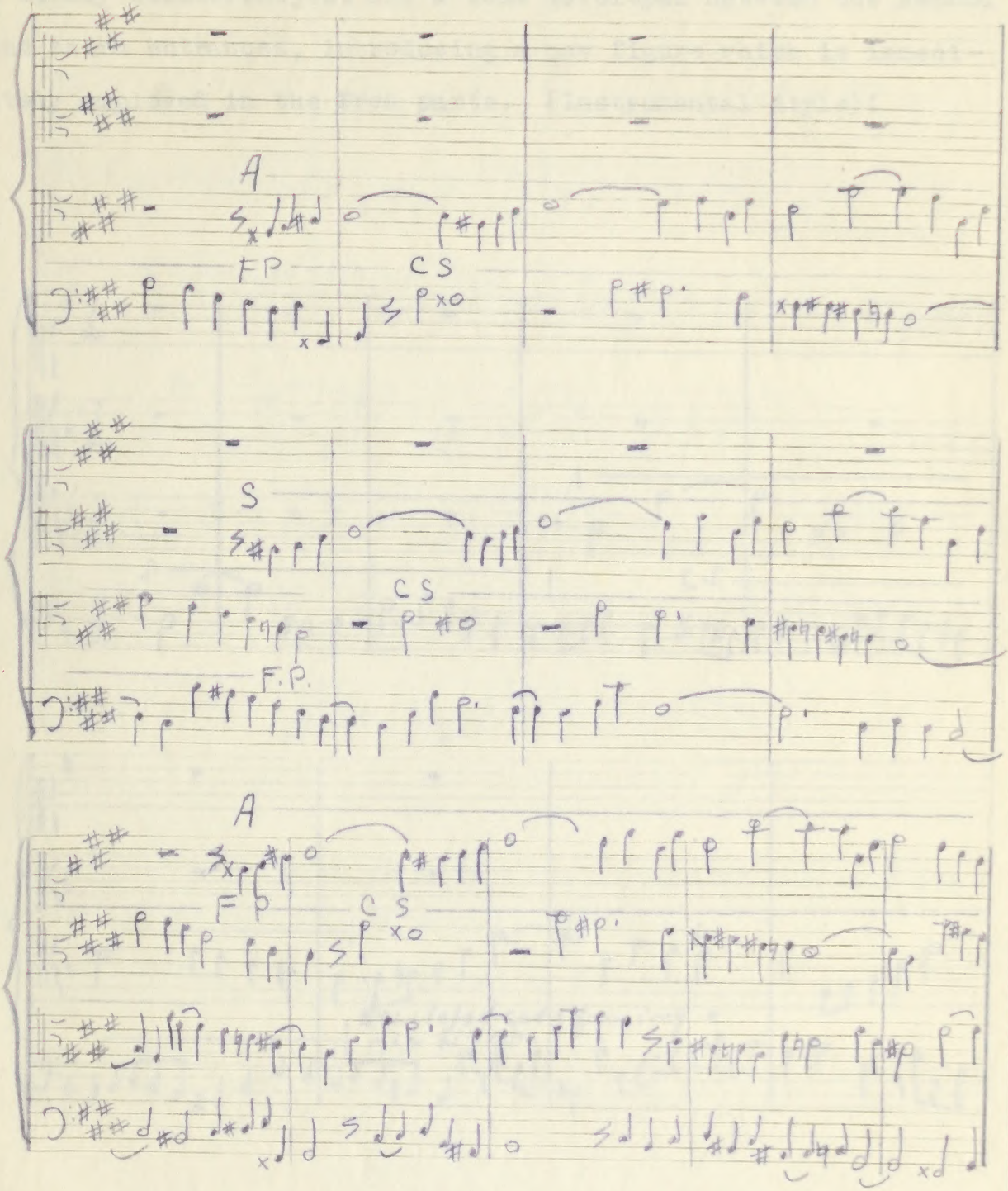


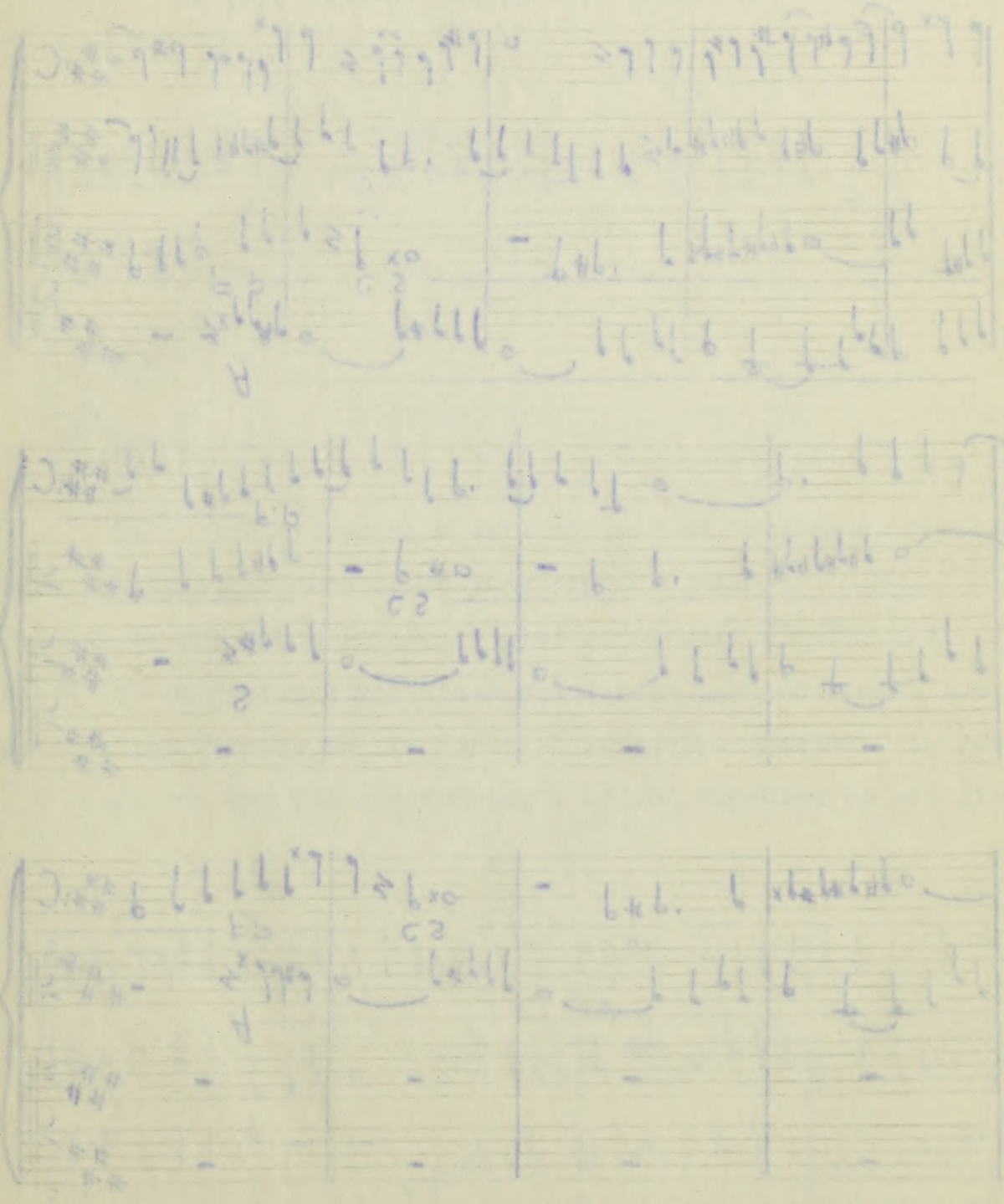
As (a) and (b) the augmented fifth, produced on the first beat of the measure by the contrary chromatic movement of the parts, is most classical, since its use is frequent among the masters of the fugue (Cf. Bach, Mozart, Handel et al). who have always considered it an invertible interval.

170. Exposition of a calm subject in instrumental style:

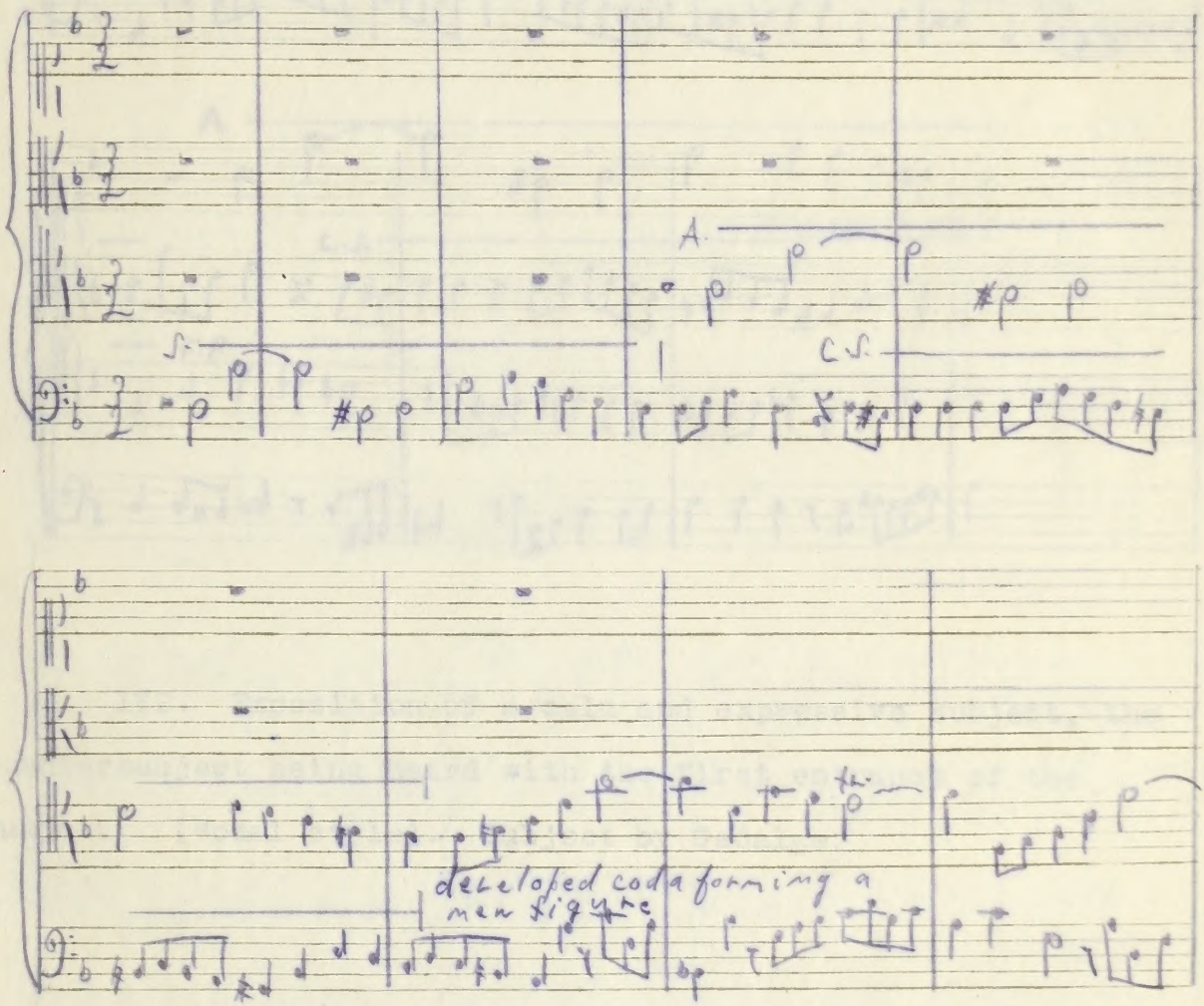


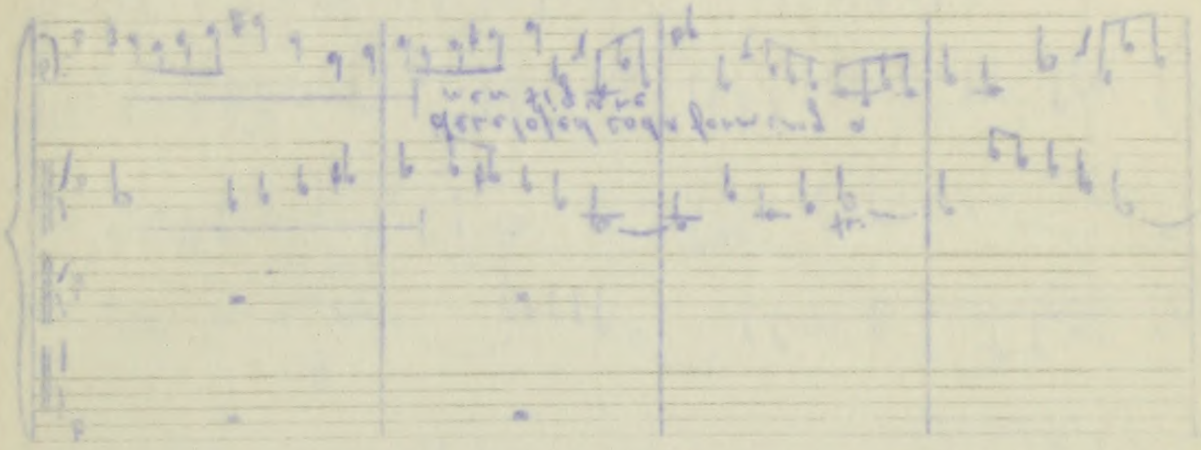
1. On this subject and in this style, Mlle. Josephine Boulay had published at Durand and Sons, publishers in Paris, a most remarkable fugue for organ.

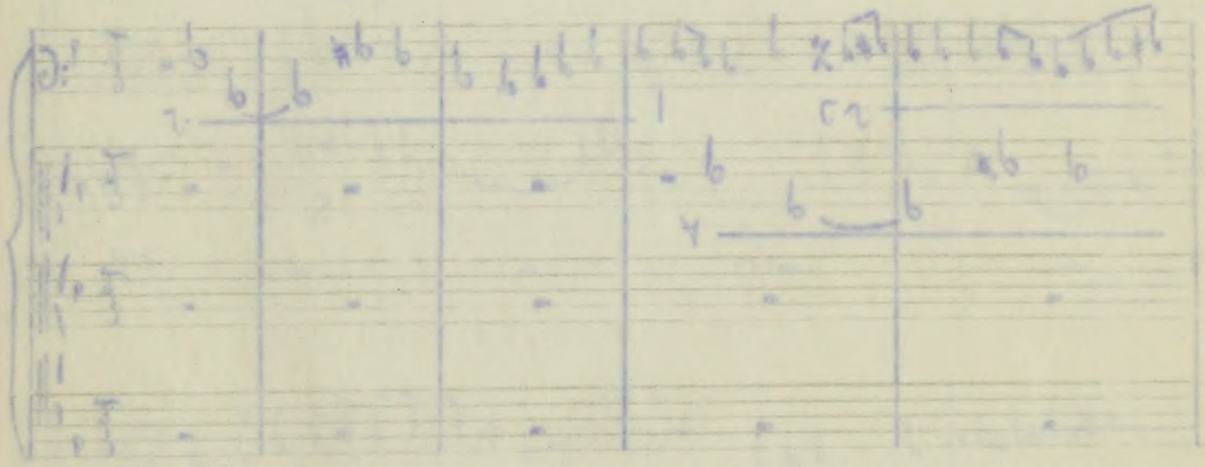

A
FP
CS
S
CS
F.P.
A
FP
CS

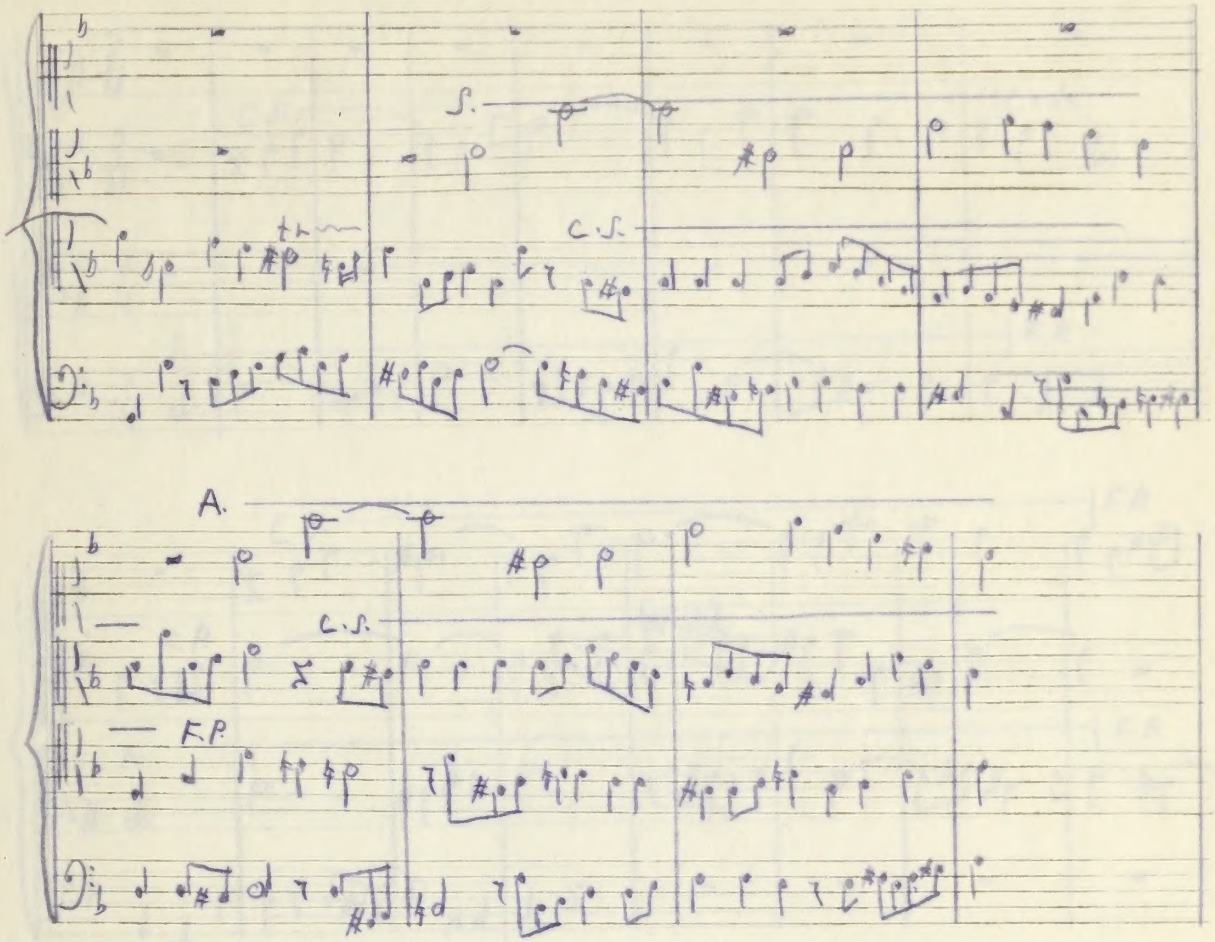


171. Exposition of a subject of energetic character with a lively countersubject and a coda developed between the second and third entrances, introducing a new figure which is immediately employed in the free parts. (Instrumental style):

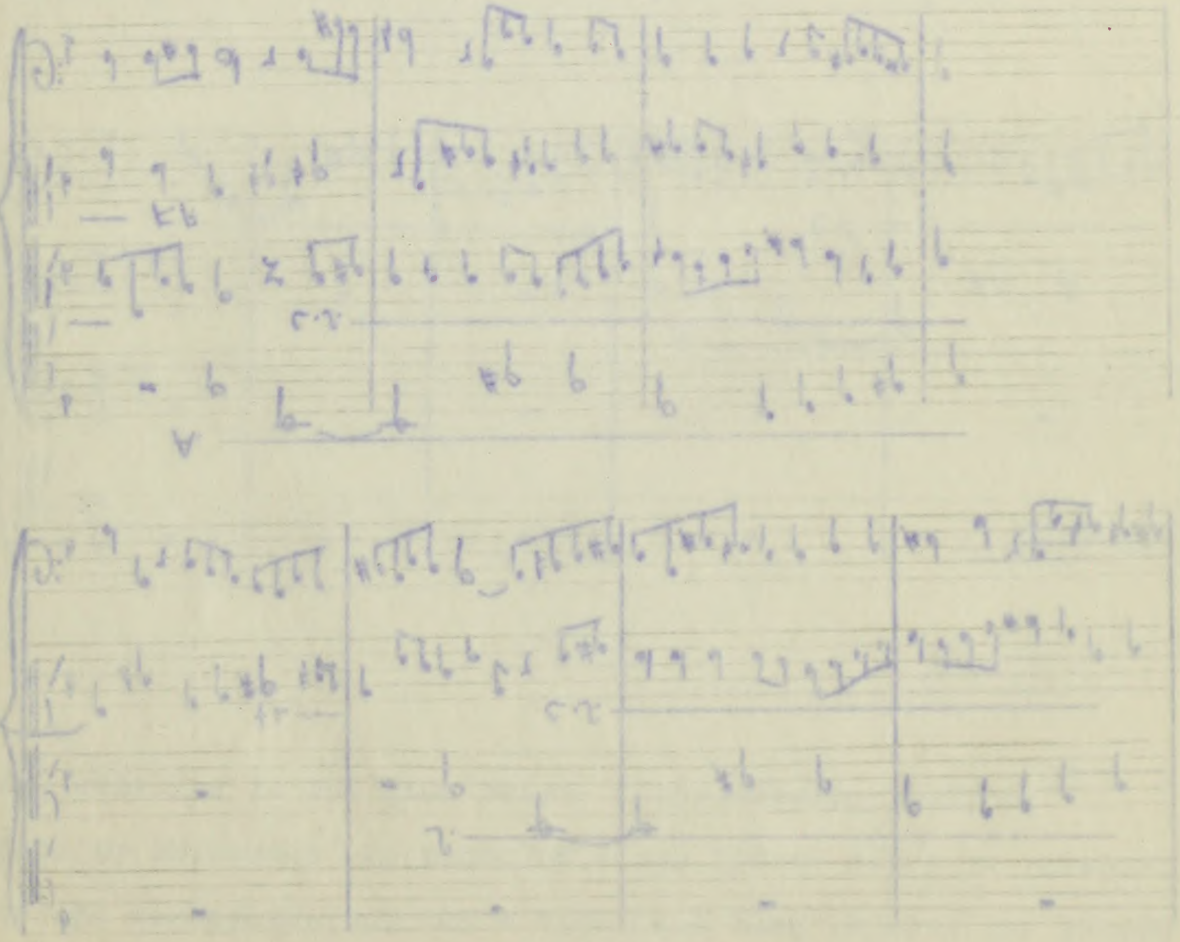


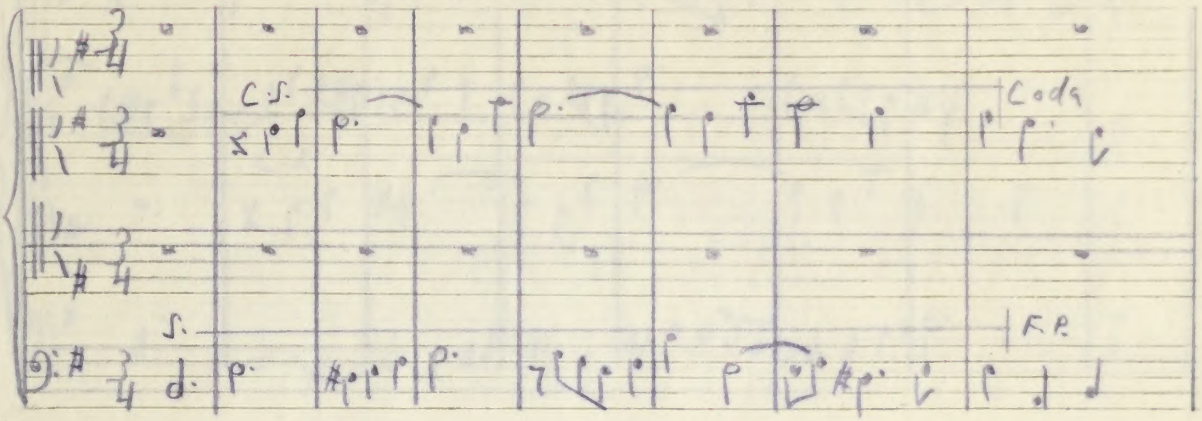


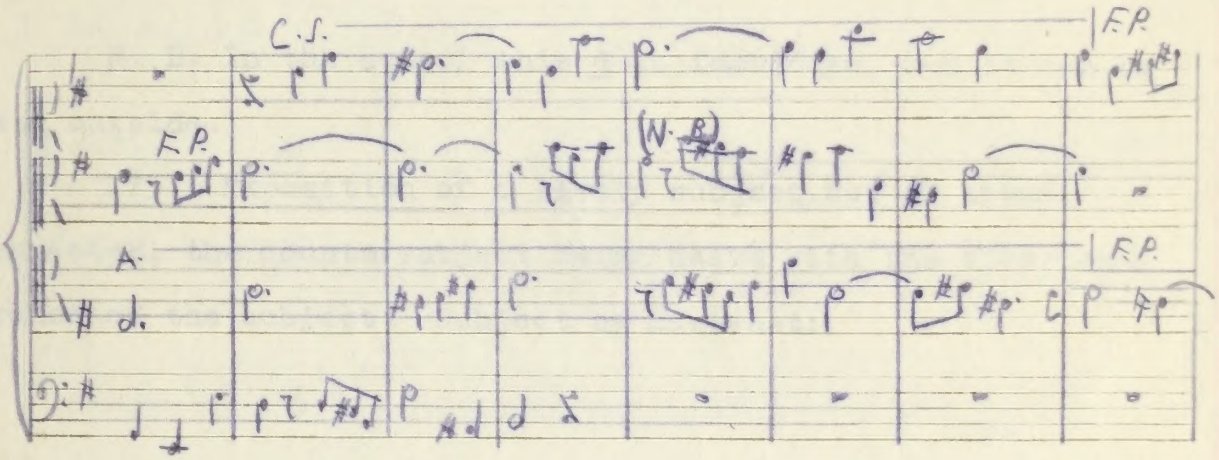


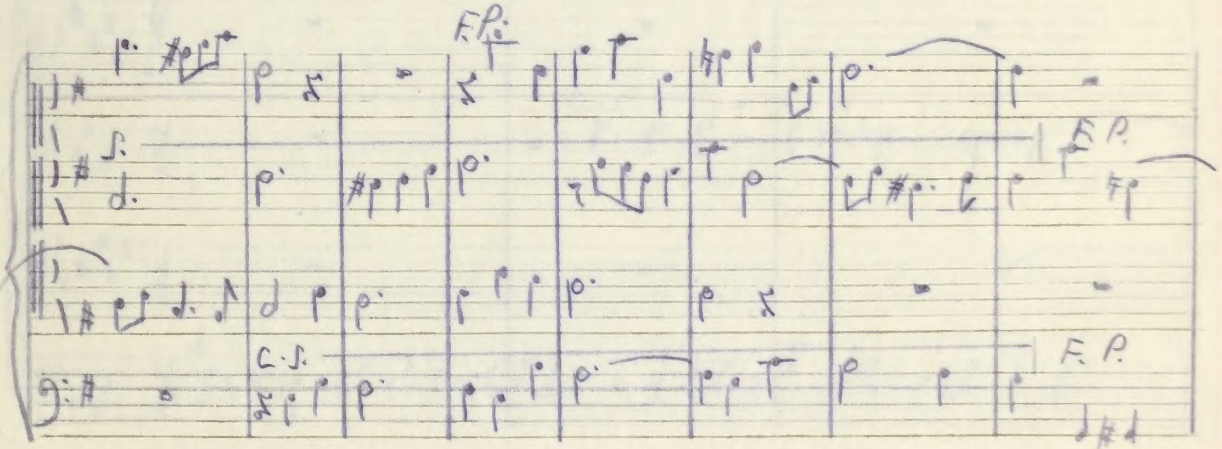


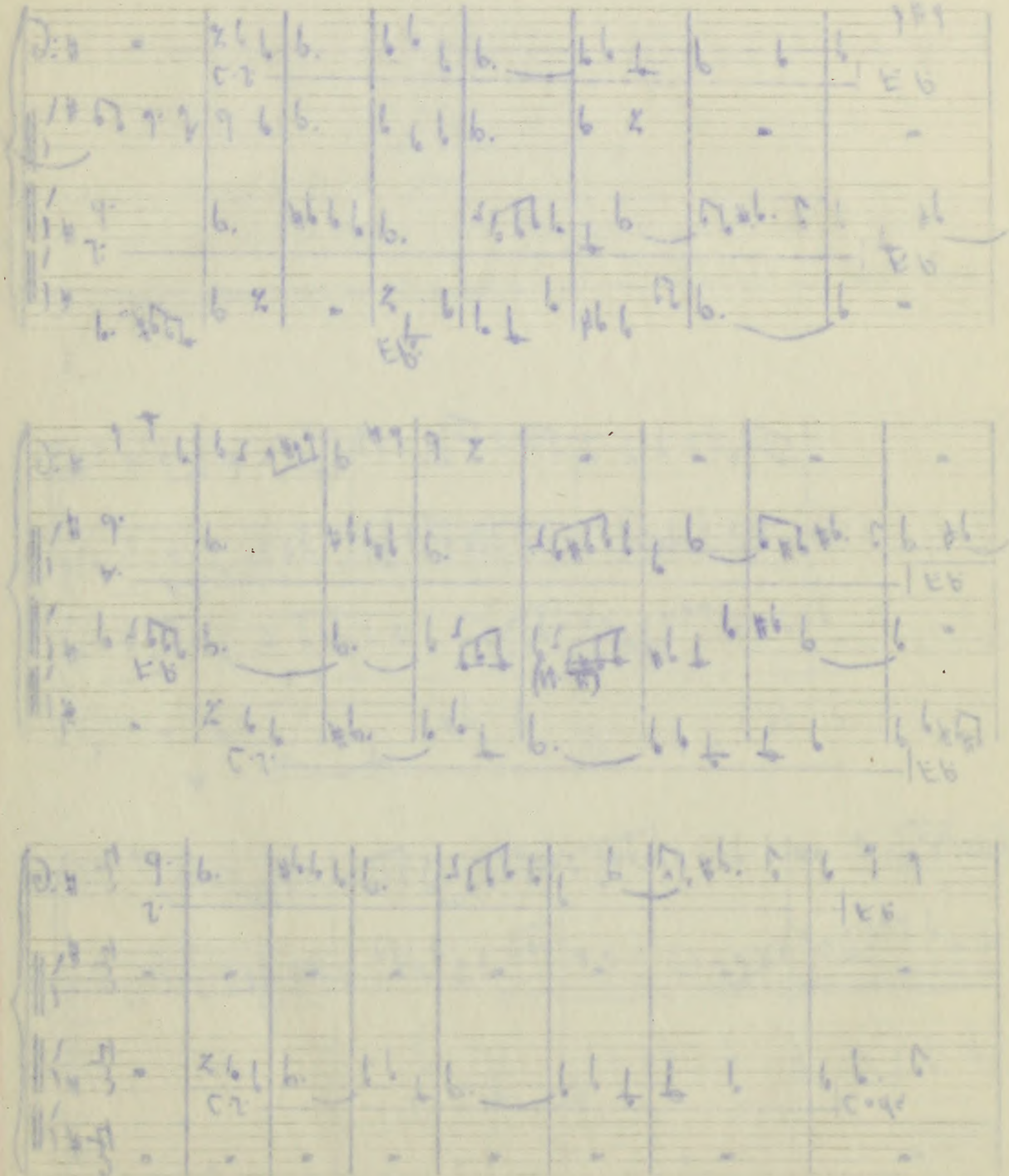
172. Exposition of a calm and expressive subject, the countersubject being heard with the first entrance of the subject. (Vocal style). Subject by Gedalge:

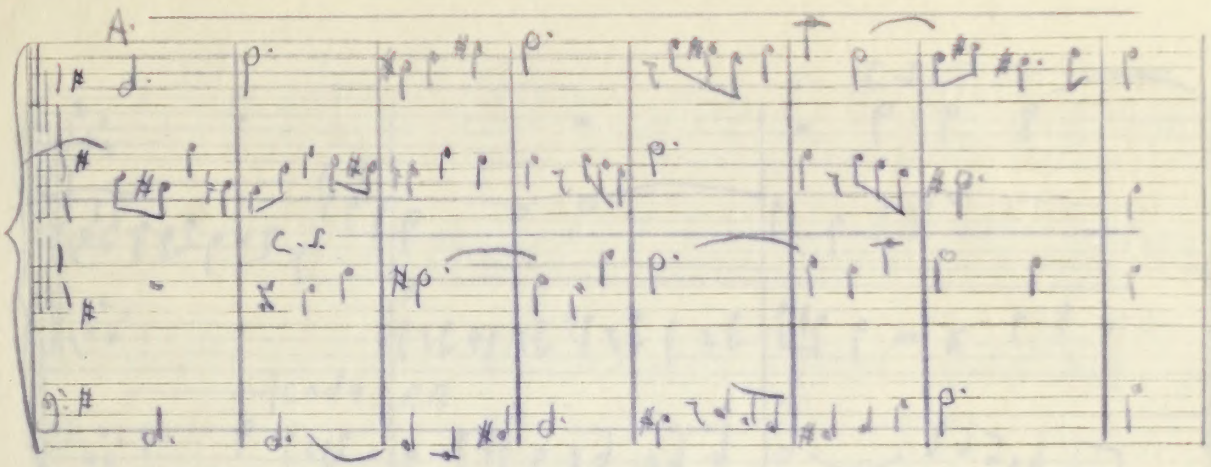



C.S.
Coda
S.
F.P.


C.S.
F.P.
F.P.
A.
F.P.

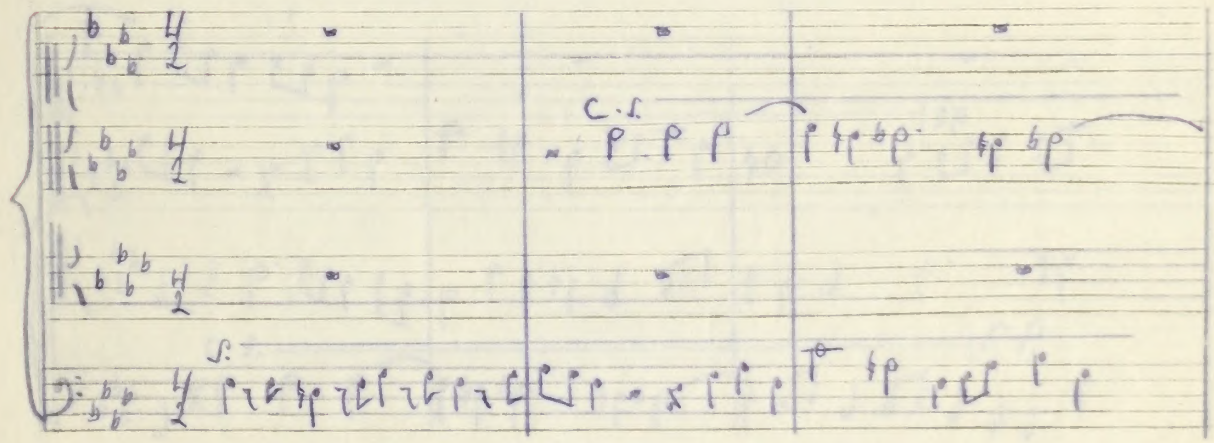

F.P.
S.
F.P.
C.S.
F.P.

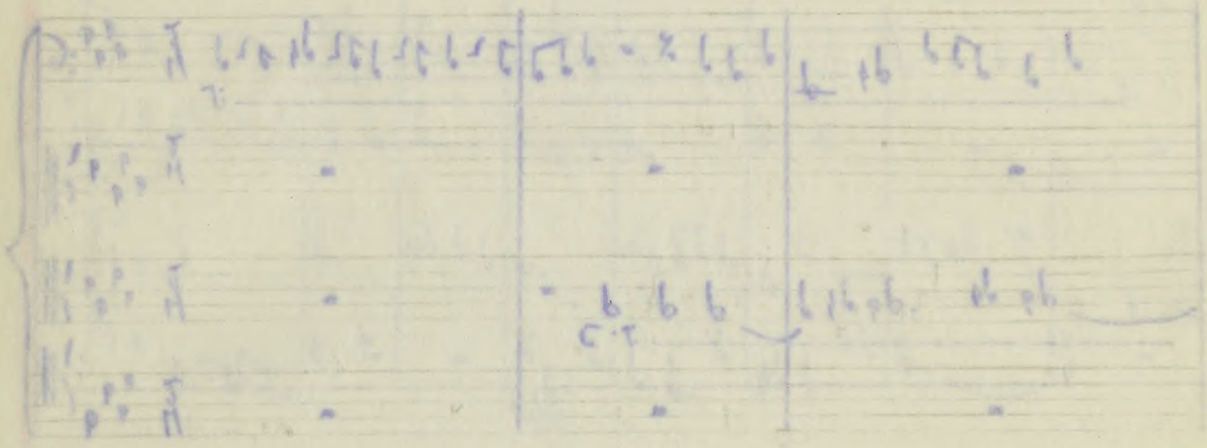


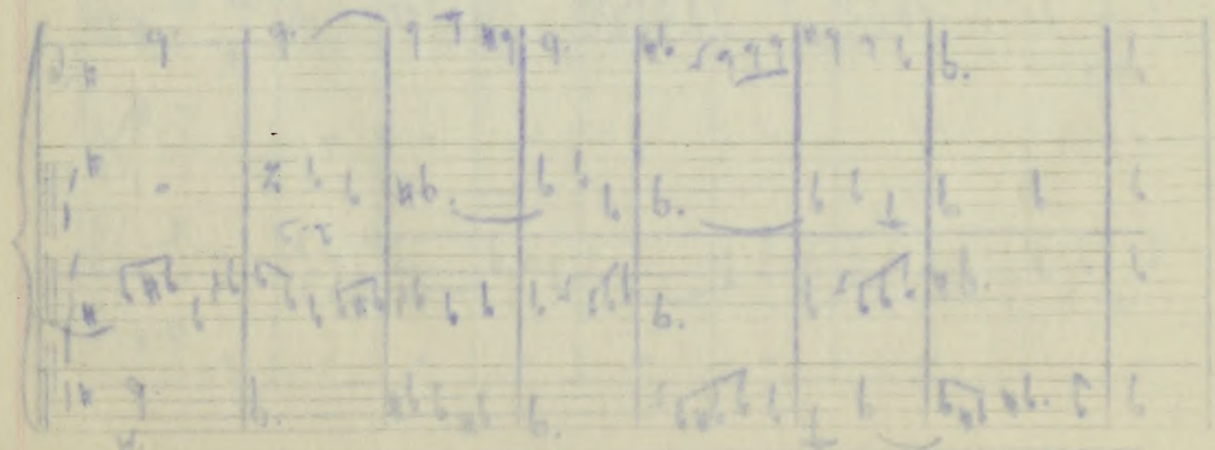


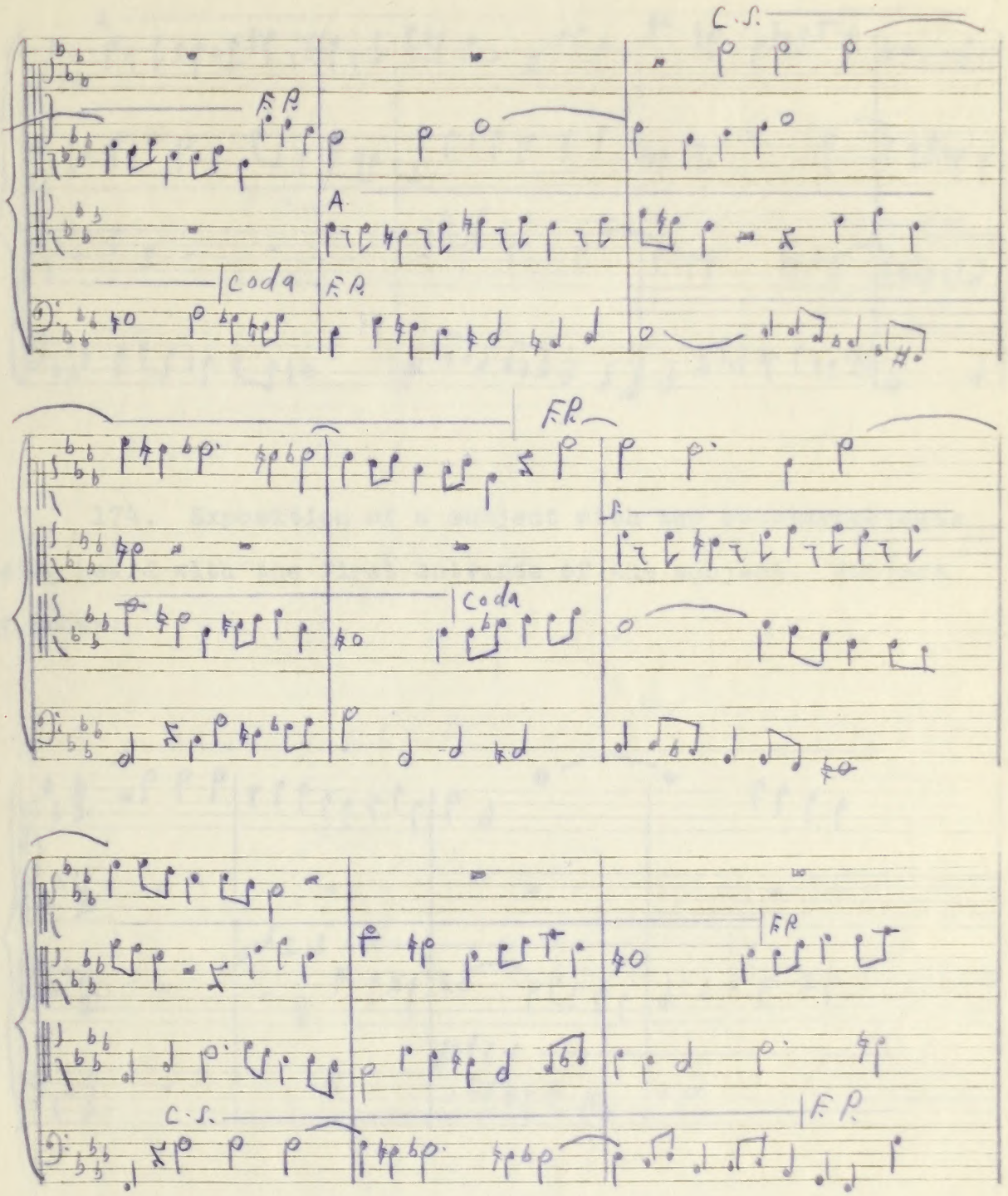
N. B. In the school this d is forbidden, but it can be used outside.

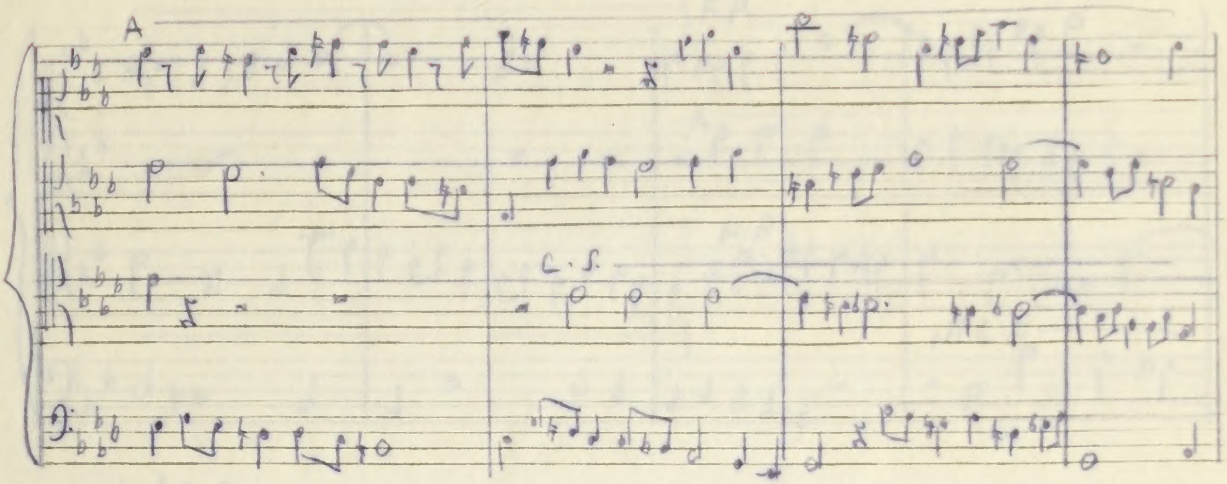
173. Exposition of a lively subject but of broad character, the countersubject being heard with the first entrance of the subject. Subject by Massenet:



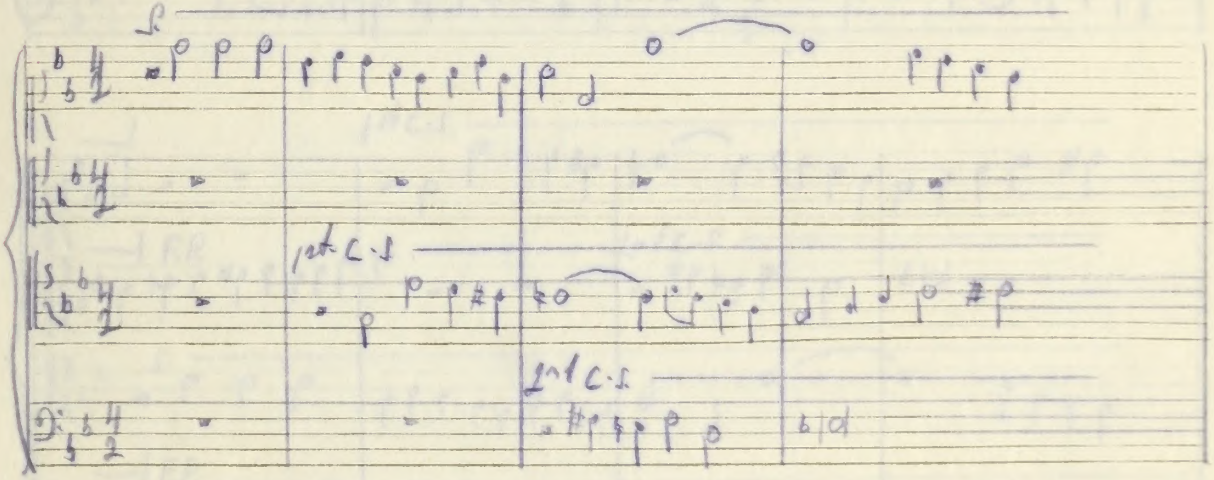


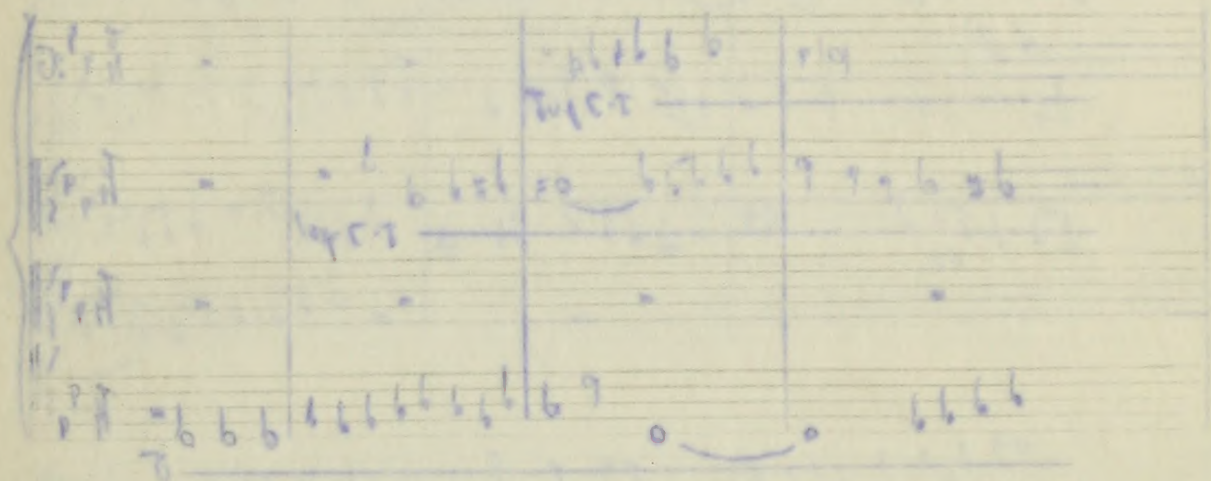


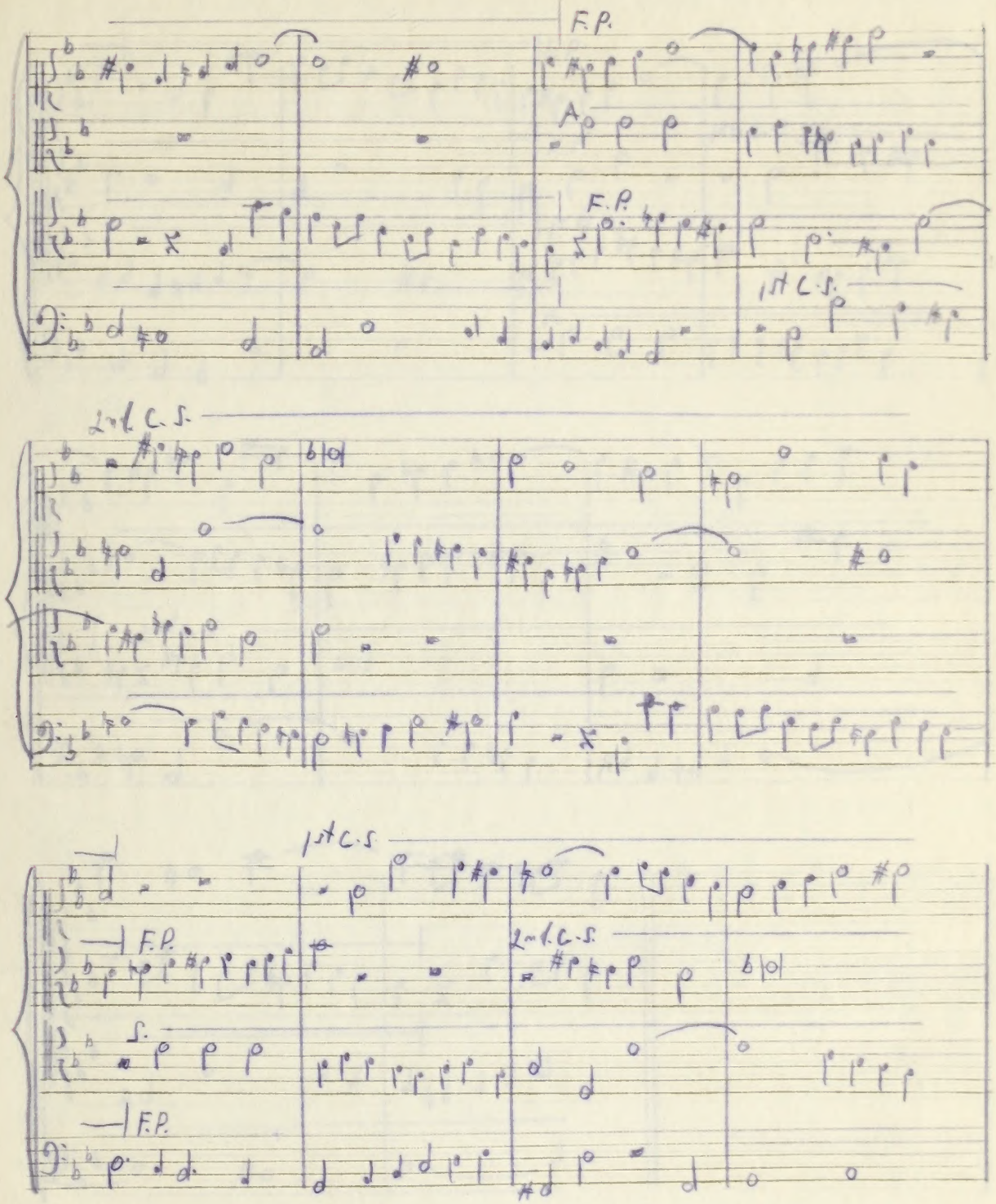

C.S.
F.P.
A
coda
F.P.
F.P.
coda
F.P.
C.S.
F.P.

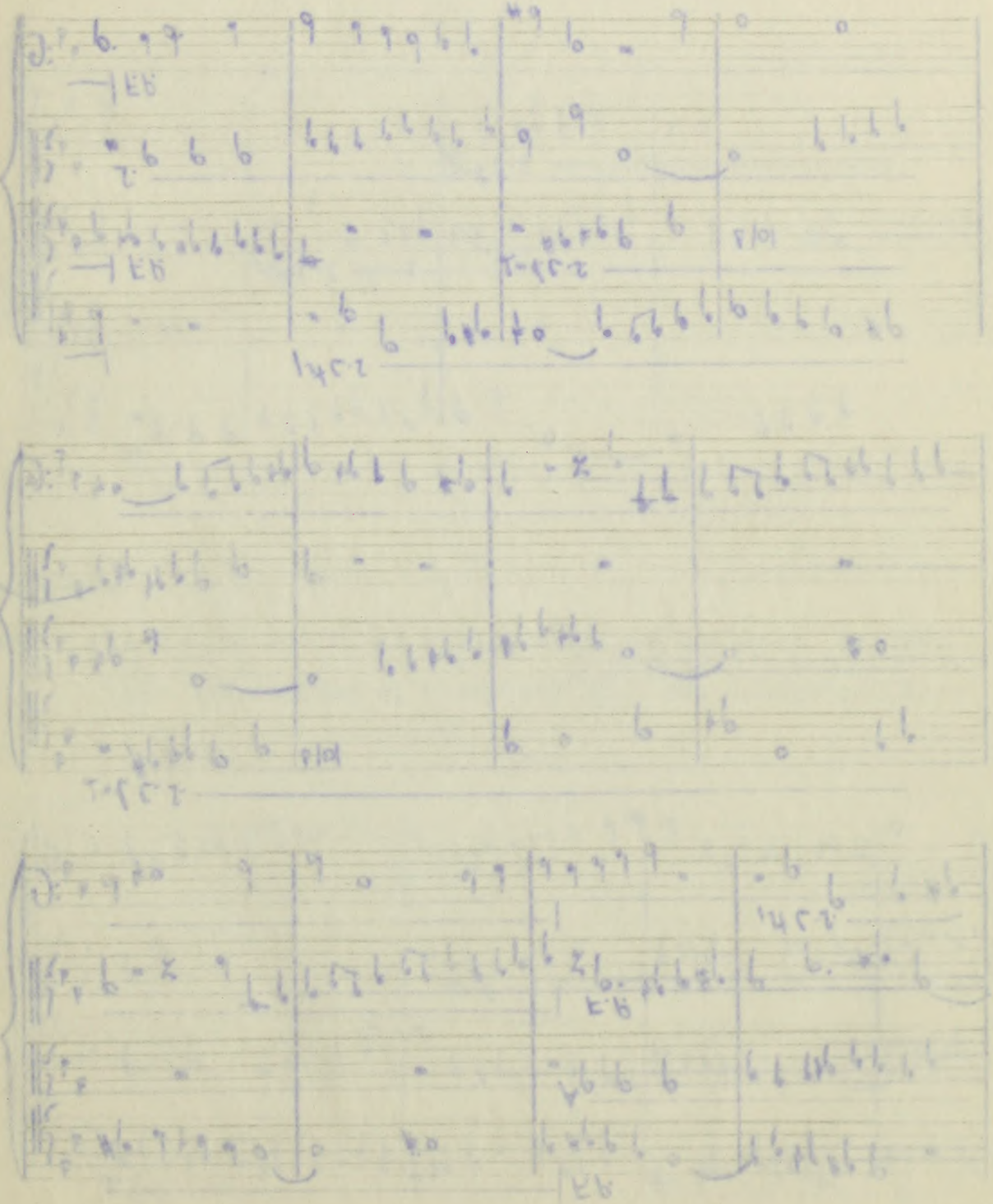


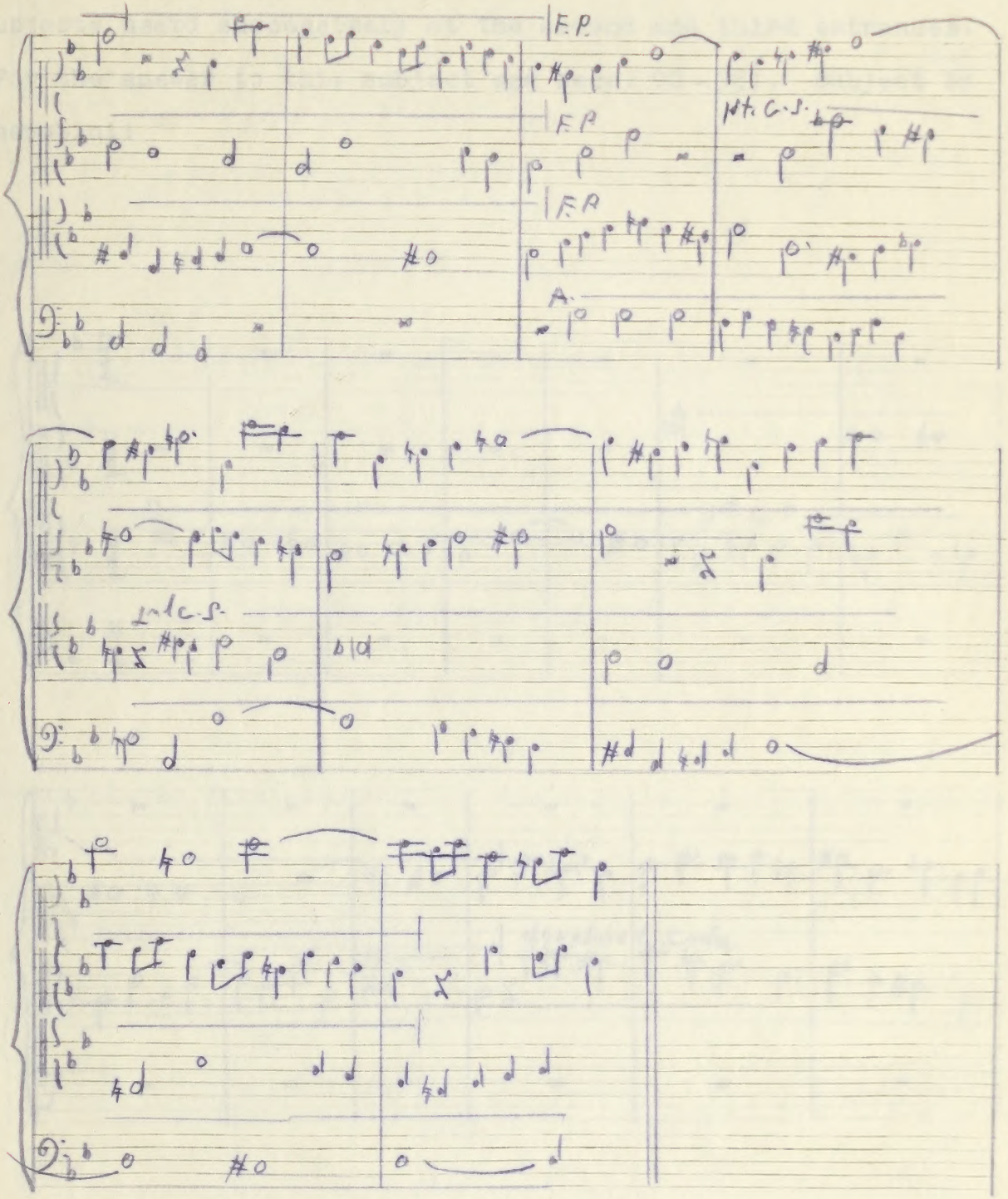
174. Exposition of a subject with two countersubjects being heard with the first entrance of the subject. Subject by Reber:



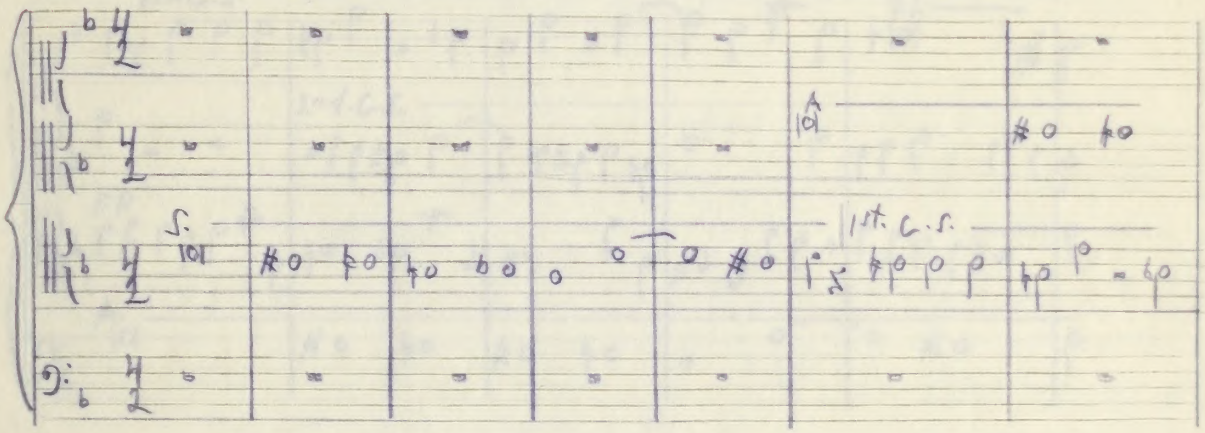


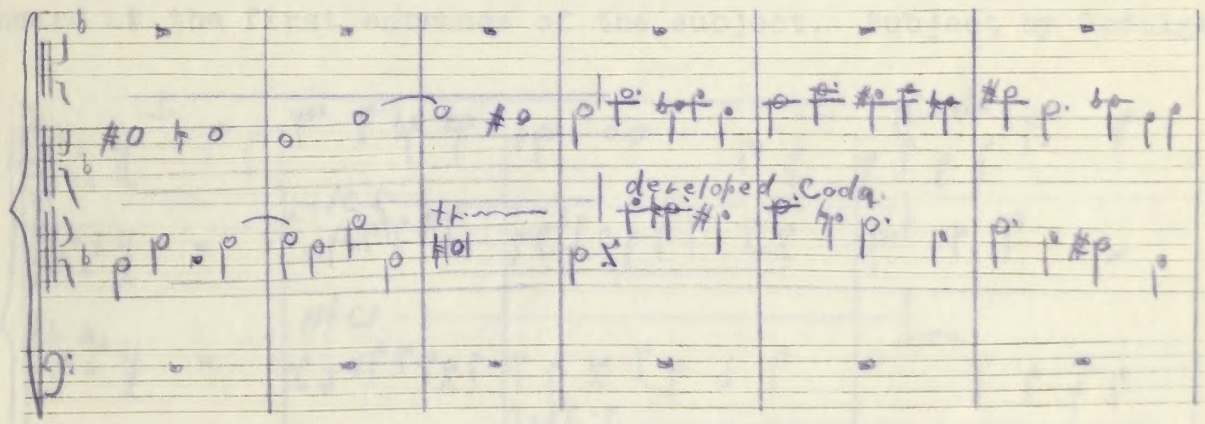

F.P.
A
F.P.
1st C.S.
2nd C.S.
1st C.S.
F.P.
F.P.
2nd C.S.

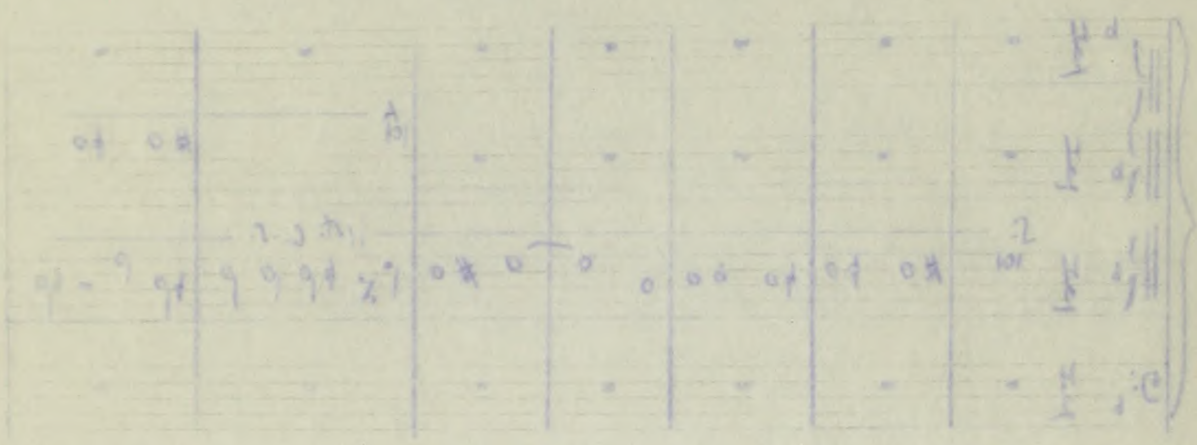


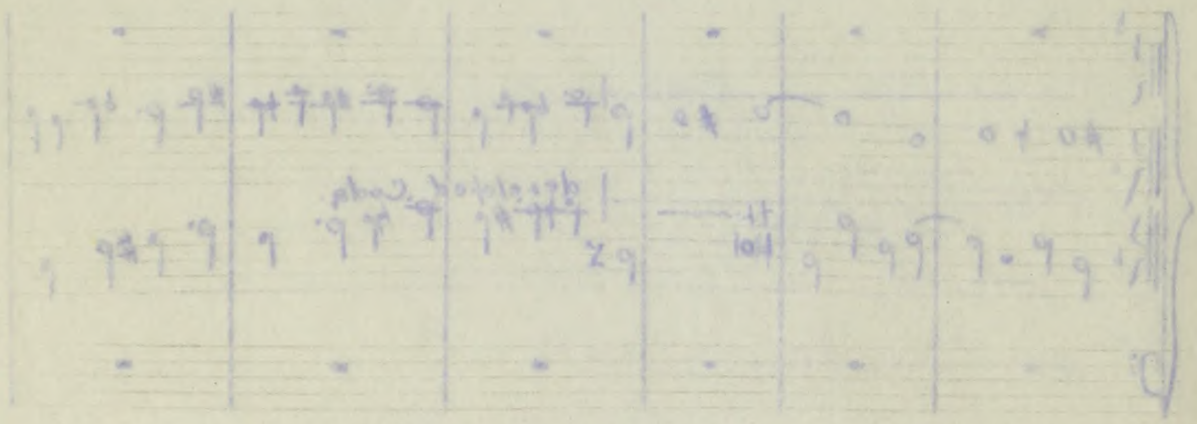

F.P.
F.P.
F.P.
M.C.S.
M.C.S.

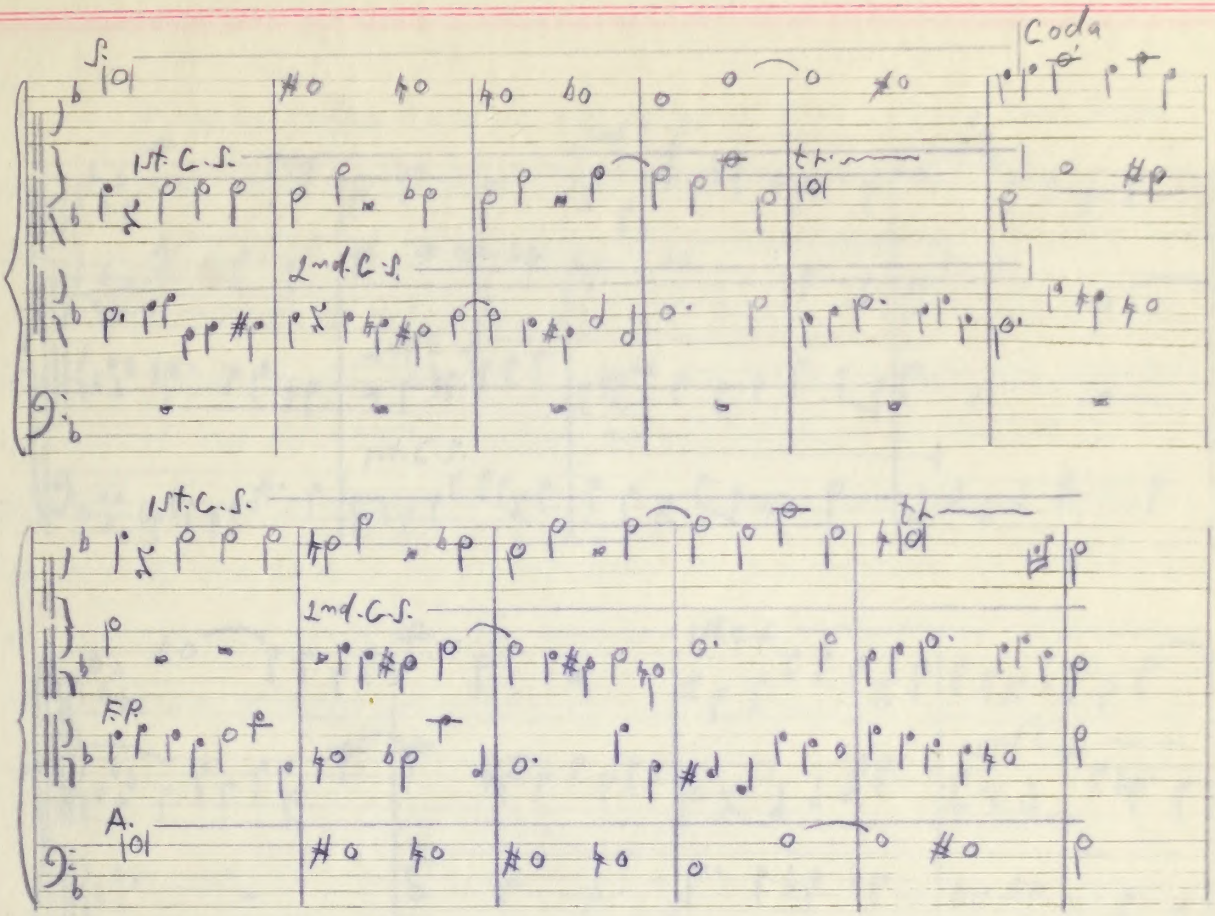
175. Exposition of a chromatic subject with two counter-subjects heard successively at the second and third entrances. (For the answer to this subject see secs. 92—98). Subject by Cherubini:



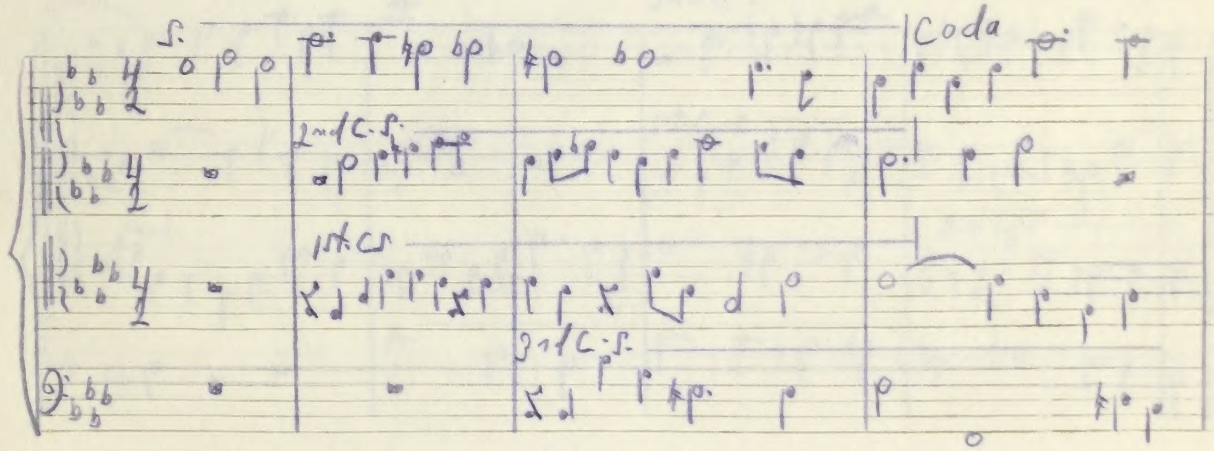


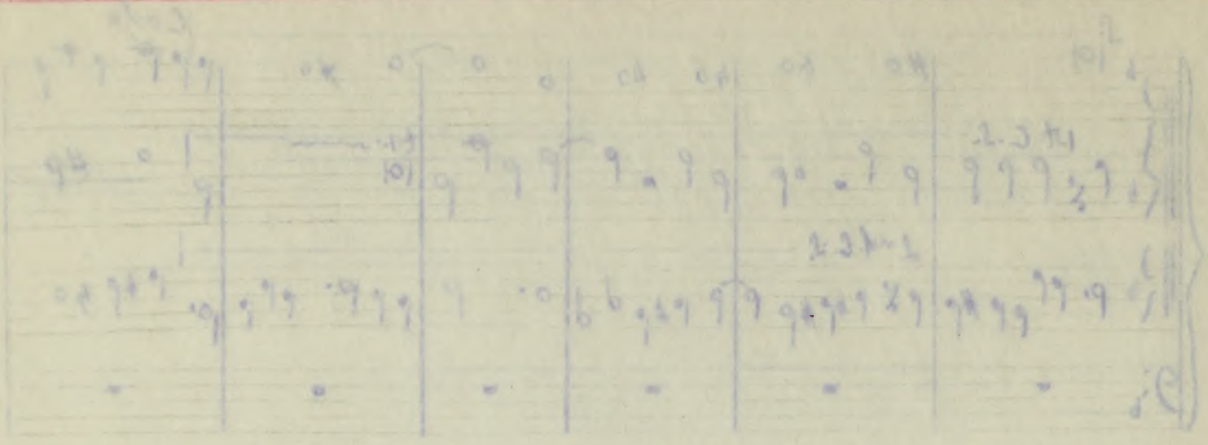


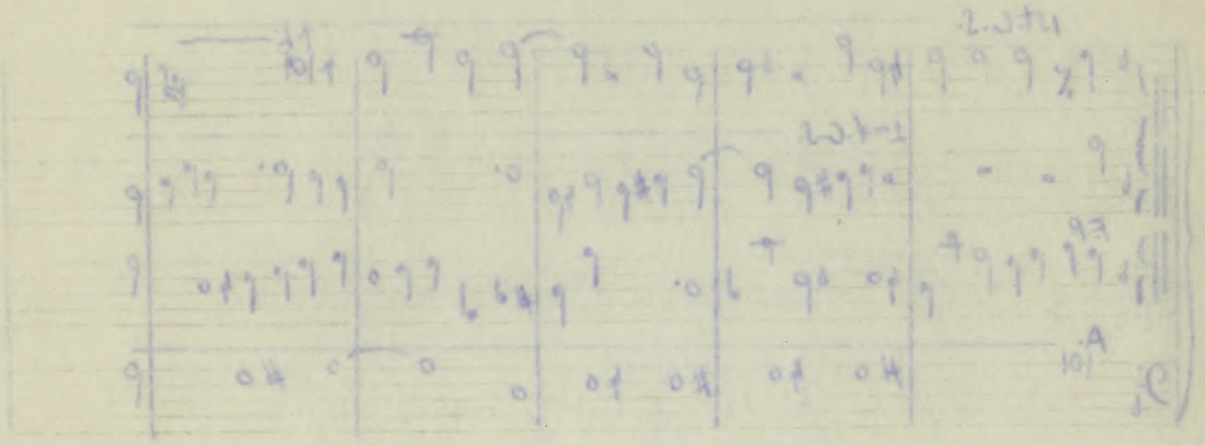


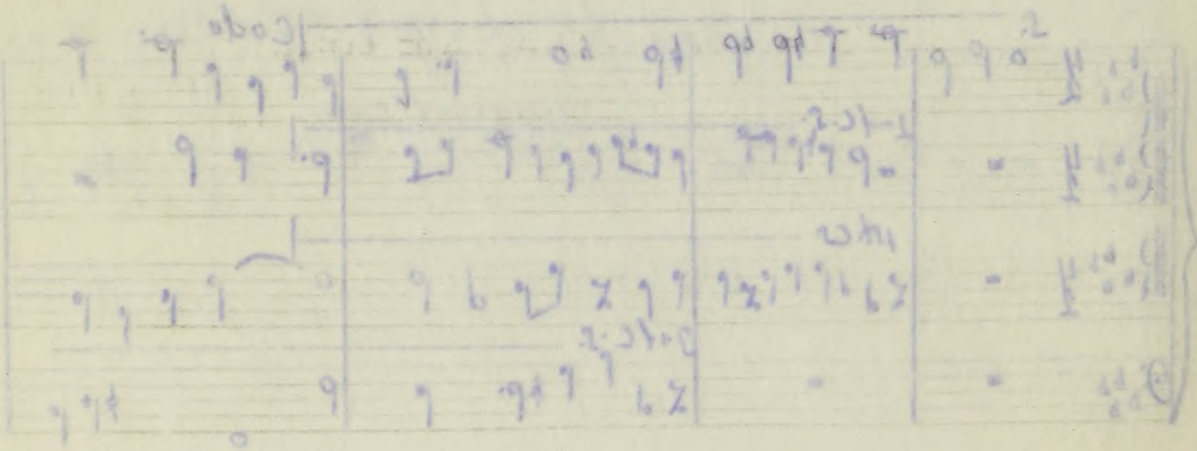


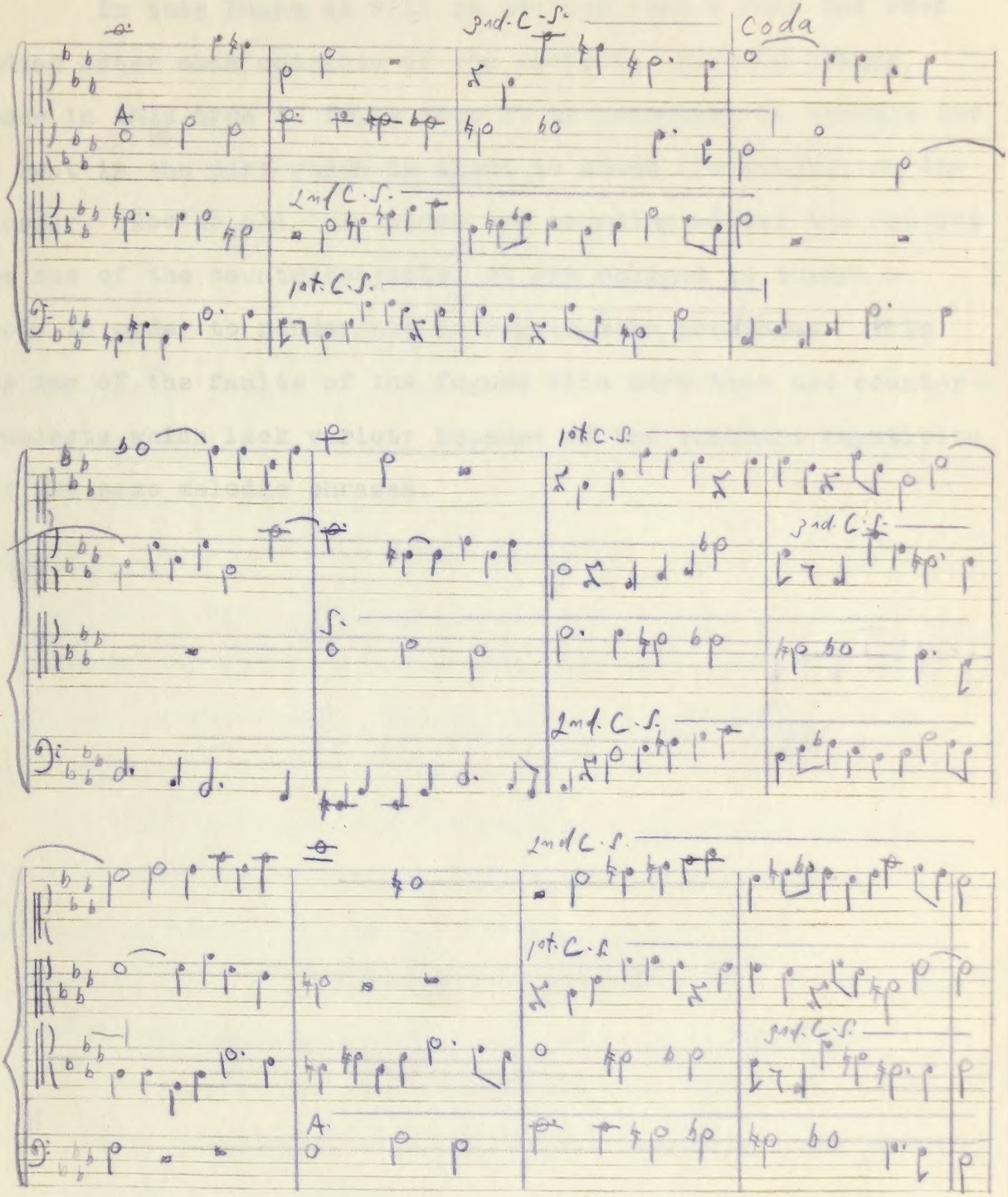
176. Exposition of a subject with three countersubjects heard at the first entrance of the subject. Subject by Gedalge:

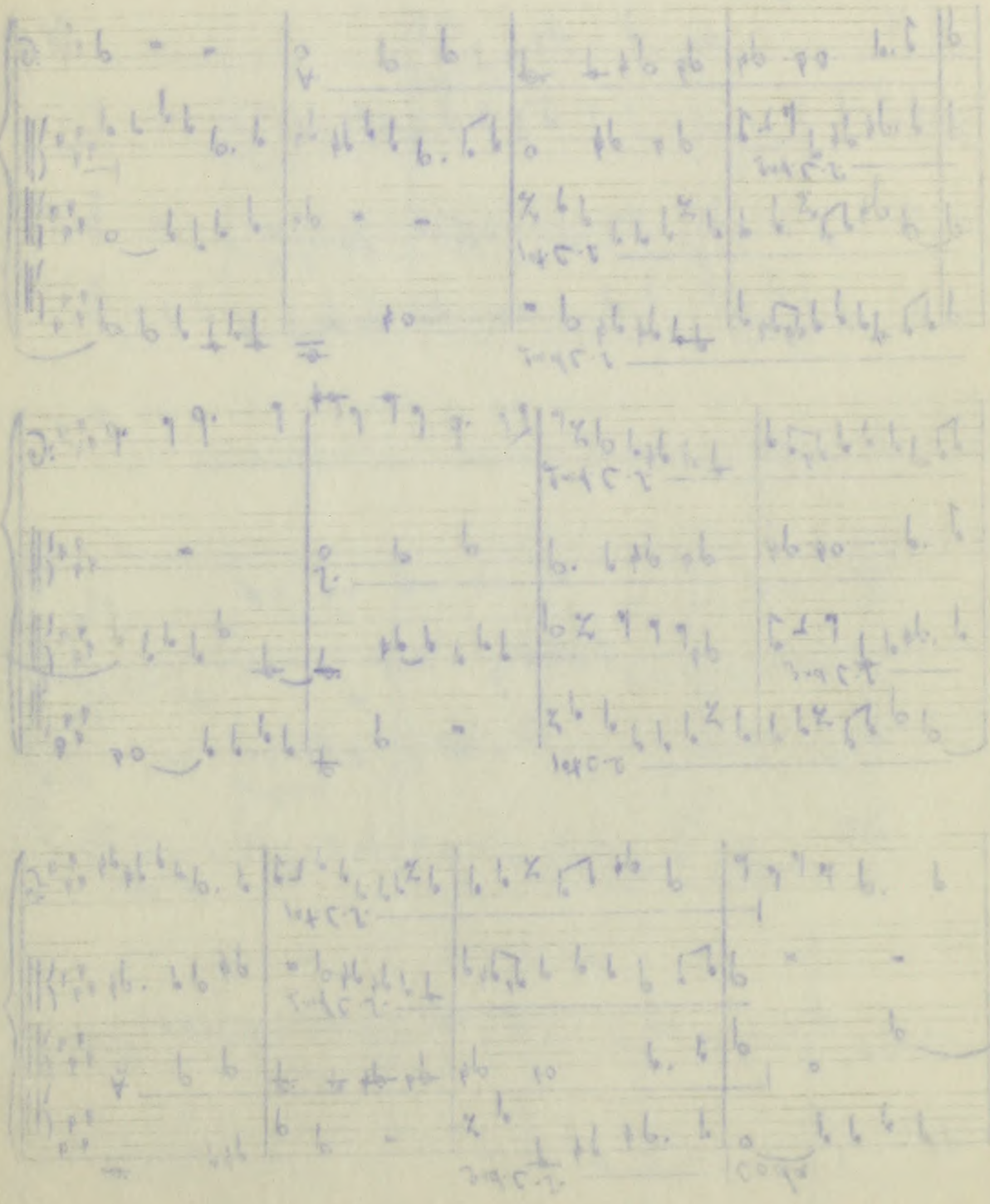









Coda



In this fugue it will be noticed that a coda has been added after each entrance of the subject; this is always done in this type of fugue when it is necessary to arrange for a rest in the part which is about to sound the subject or the answer. Now as all the voices are sounding either the subject or one of the countersubjects, we are obliged to insert a coda in order to render the entrances more prominent. This is one of the faults of the fugues with more than two counter-subjects which lack variety because of the constant repetition of the same melodic phrases.

CHAPTER VI

THE COUNTEREXPOSITION

177. THE COUNTEREXPOSITION IS A SECOND EXPOSITION WHICH HAS ONLY TWO ENTRANCES.

It differs from the exposition in that the entrances are in reverse order from those of the exposition; i. e., the first entrance sounds the answer and the second entrance sounds the subject. Moreover, the answer must be presented in one of the voices which sounded the subject in the exposition, and conversely, the subject is announced by one of the voices which sounded the answer in the exposition.

178. A fugue does not require a counterexposition. Moreover, it may be used only when the character of the subject lends itself to its transposition to one of the voices for which it has not already been written. This is not true of most subjects which pupils are given in examinations.

In general we have a counterexposition only when the subject is very short, or when it is so weak that the entrances are not strong enough to impress it upon the hearer.

179. TONALITY. The counterexposition is always in

CHAPTER II

THE COUNTEREXPOSITION

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In general we have a counterexposition only when the subject is very short, or when it is so weak that the entrances are not strong enough to impress it upon the hearer.

179. TONALITY. The counterexposition is always in

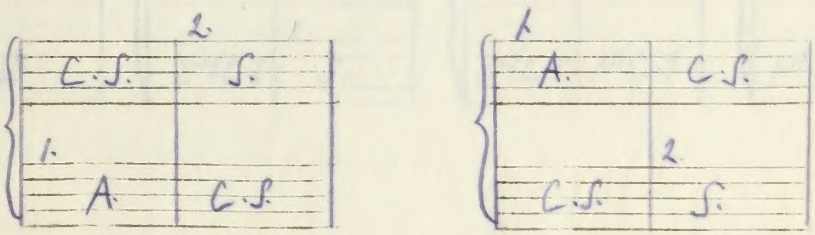
the principal key of the fugue, and is separated from the exposition by a short episode.[1]

180. POSITION OF THE COUNTERSUBJECT. Although it is the rule to propose, in the counterexposition, the answer and the subject in voices which have not sounded them in the exposition, one is free to place the countersubject or countersubjects in any part. One may be guided in his choice by the range of the countersubject, or may act according to his fancy.

181. It will be well, when a subject includes more than four measures in moderate tempo, not to employ the counterexposition, in order not to prolong the fugue needlessly.

182. The following tables give the different dispositions which, in a counterexposition, one can adopt for the successive entrances of the answer and the subject in two, three, or four parts.

Model of a counterexposition in two parts:



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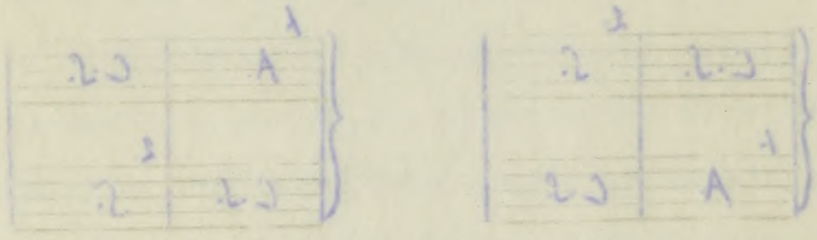
1. See the following chapter on episodes.



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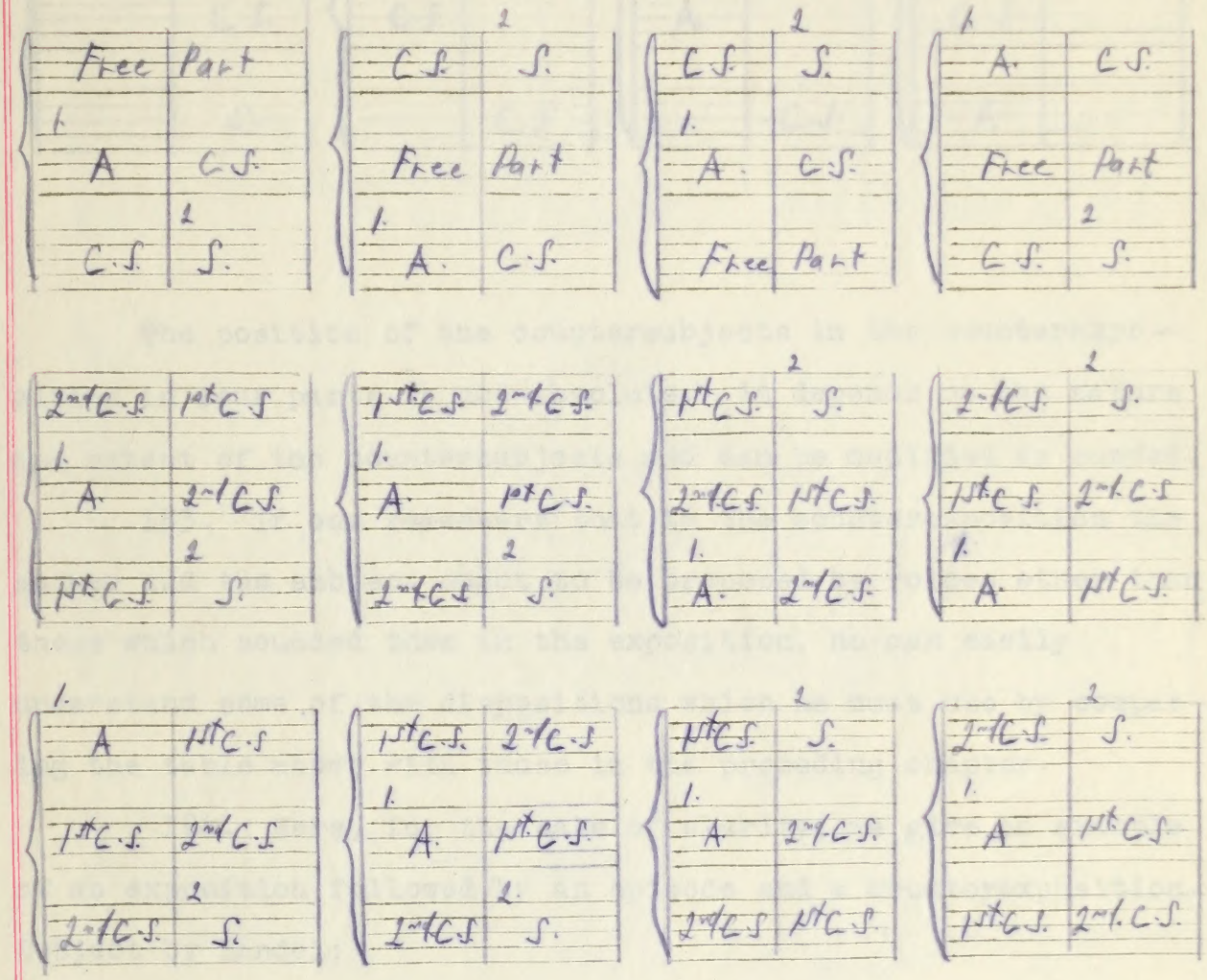
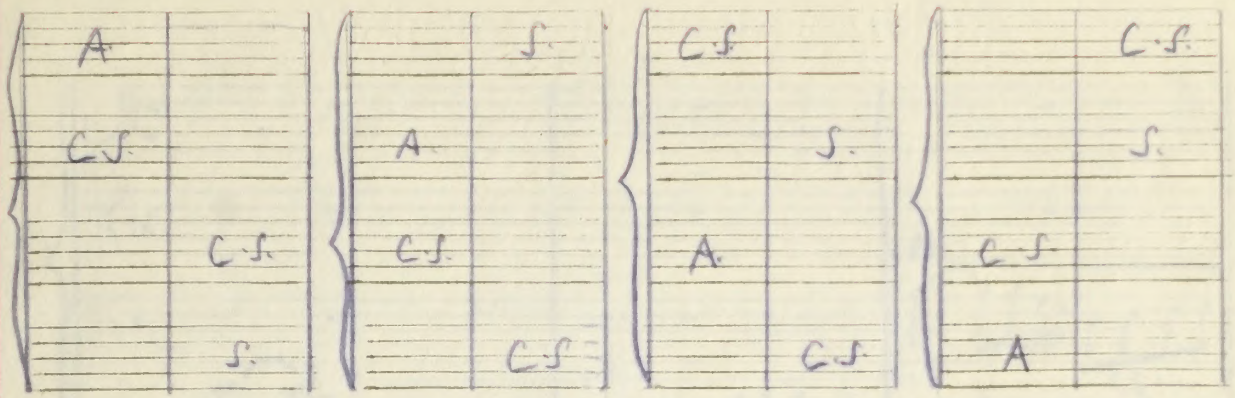
1. See the following chapter on epiodes.

Counterexpositilns in three parts, the countersubject heard with or immediately after the subject:



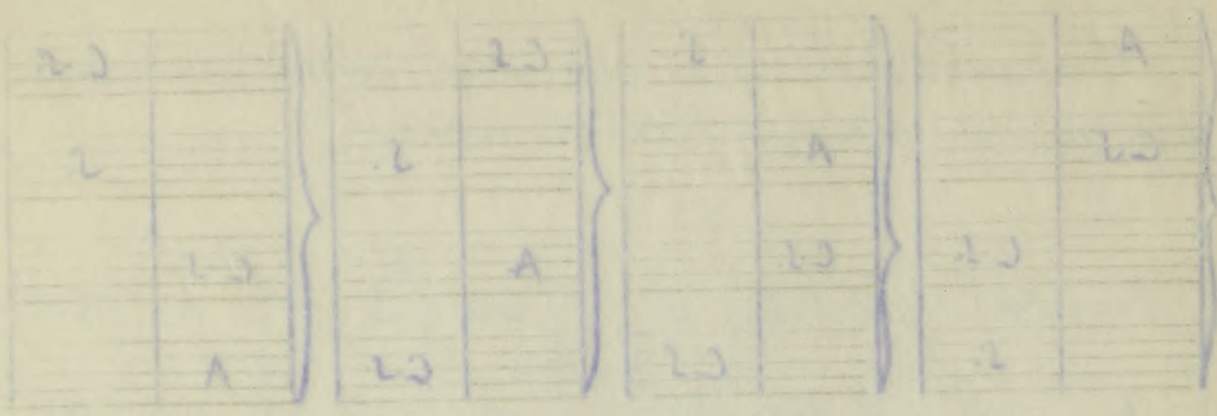
Counterexpositions in four parts:

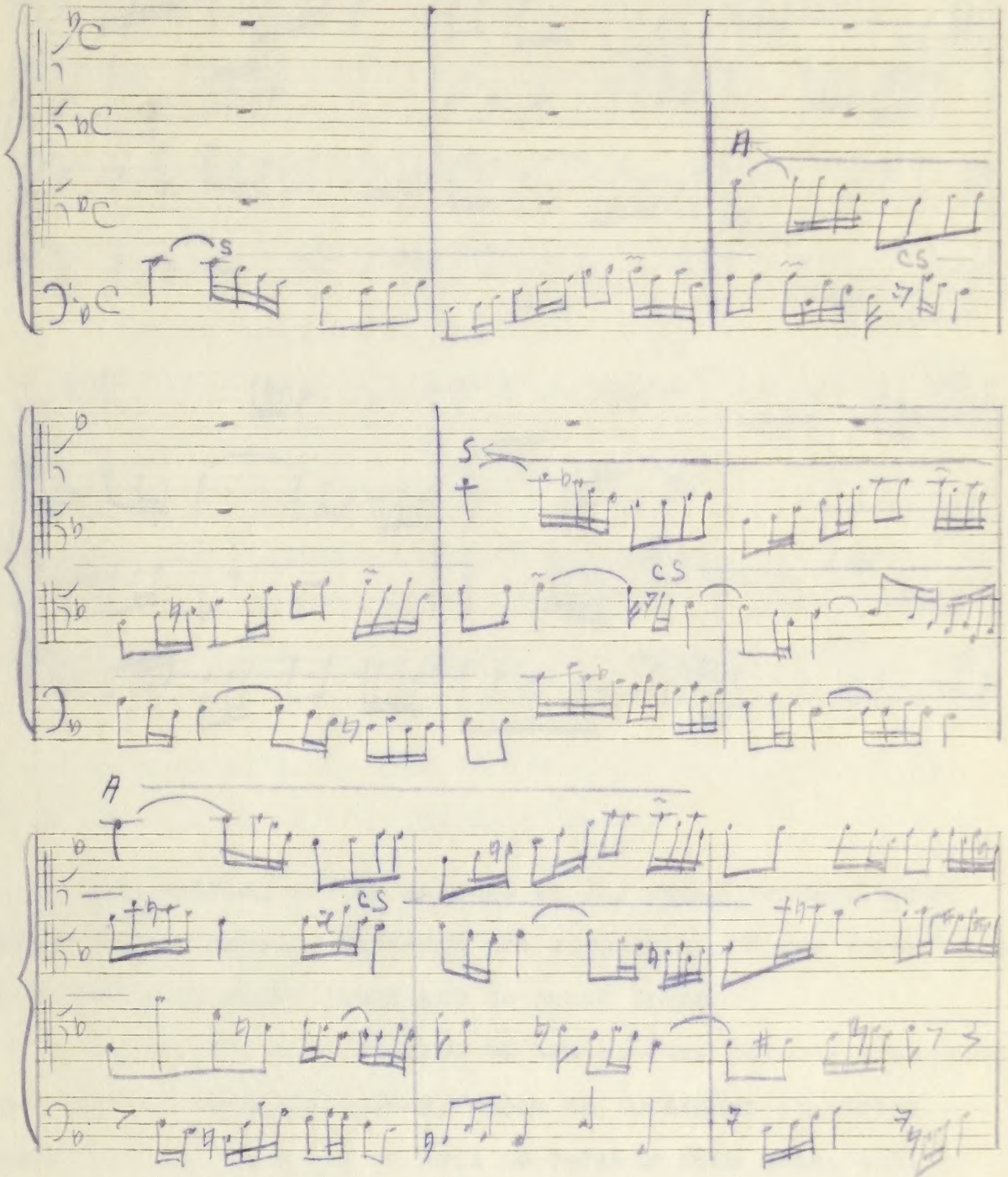


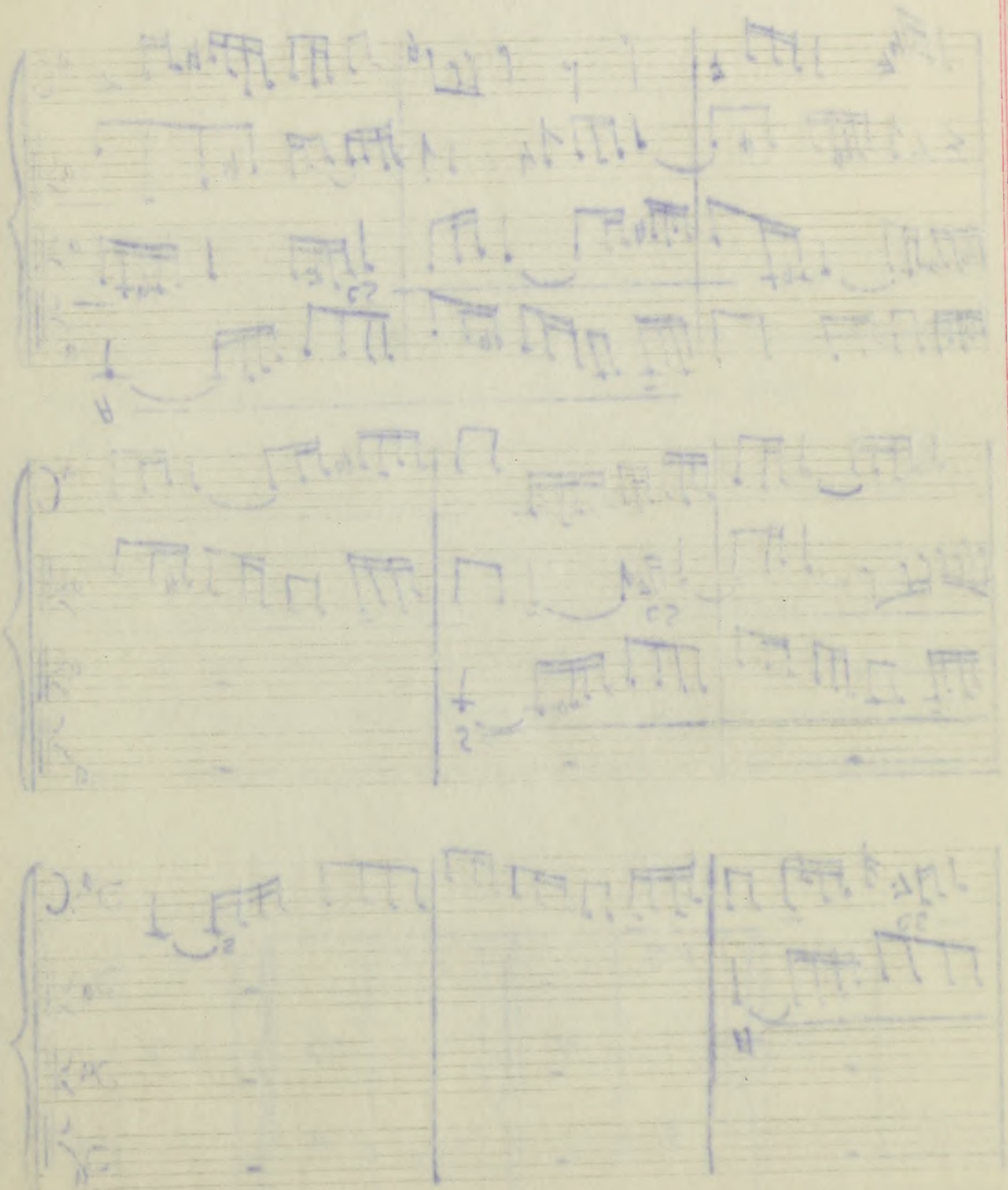
The position of the countersubjects in the counterexpo-sition in four parts is not absolute; it depends on the nature and extent of the countersubjects and can be modified as needed.

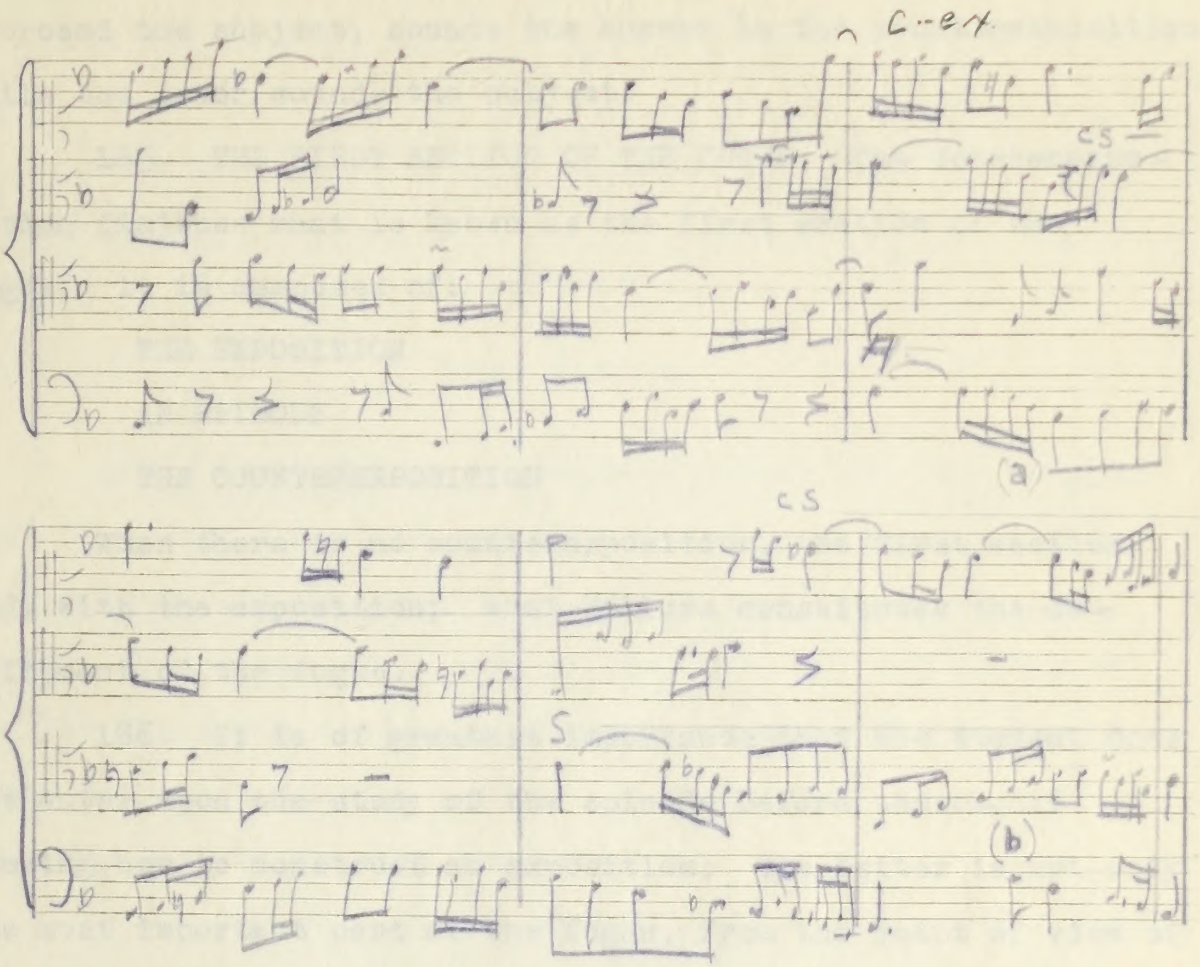
183. If one remembers that in the counterexposition the answer and the subject ought to be proposed by voices other than those which sounded them in the exposition, he can easily understand some of the dispositions which he must use by compar-ing the table above with those in the preceding chapter.

184. Here, for the sake of clarity, we give an example of an exposition followed by an episode and a counterexposition. Subject by Händel:




A
S
CS

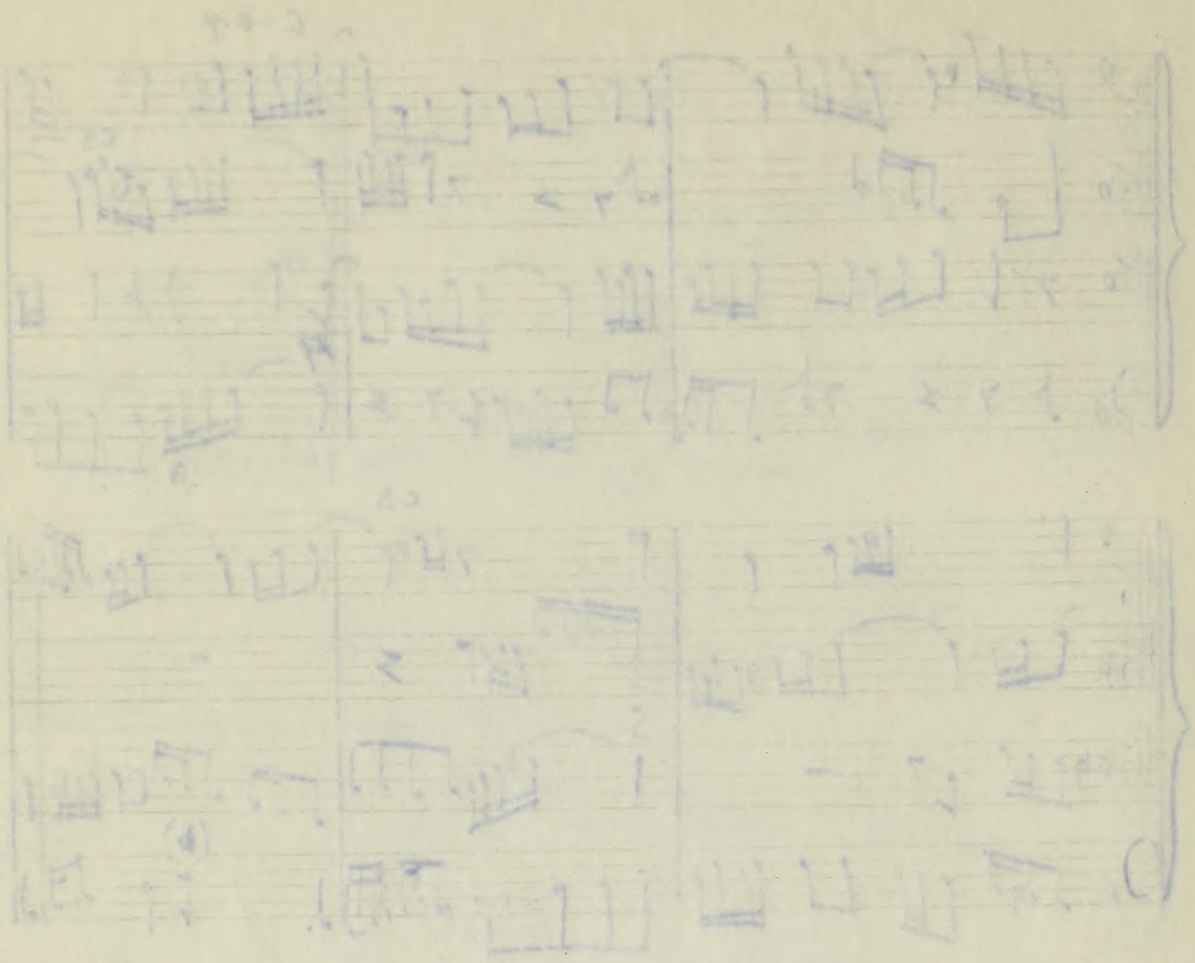




The writing of the passage at (a) would be considered faulty in the school, although the occurrence of the three notes e, f, and g is short lived and in rapid tempo.

At (b) the same is true of the e; the note is a passing tone used in contrary motion, which is forbidden in strict counterpoint. It would be well to refrain from using this device in examinations.

It will be noticed that the bass which, in the exposition



proposed the subject, sounds the answer in the counterexposition while the tenor sounds the subject.

185. THE FIRST SECTION OF THE FUGUE. The counterexposition finishes what is known as the first section of the fugue; it is composed of:

THE EXPOSITION

AN EPISODE

THE COUNTEREXPOSITION

When there is no counterexposition, the first section ends with the exposition; what follows constitutes the development of the fugue.

186. It is of greatest importance that the student does not enter upon the study of the episode before thoroughly knowing how to construct an exposition; the latter is not only the most important part of the fugue, from the point of view of study and writing, since from it the whole fugue is derived, but it is also the most difficult to master.

In the following chapter we will treat the developments of the fugue togother with some of the devices used to produce variety within unity.

CHAPTER VII

THE EPISODE

187. In analyzing any musical phrase one soon notices that it offers a certain symetry, caused by the return of the same melodic and rhythmic forms at different intervals and varying distances. This more or less frequent repetition of similar fragments naturally produces a series of harmonic progressions of similar nature; it produces, then, a more or less regular and complex sequence.

188. THE EPISODE, OR DEVELOPMENT, OF THE FUGUE CONSISTS OF A SERIES OF MORE OR LESS CONNECTED IMITATIONS, FORMED FROM FRAGMENTS OF THE SUBJECT, COUNTERSUBJECT, CODA, AND FREE PARTS HEARD IN THE EXPOSITION, AND COMBINED IN SUCH A WAY THAT THE ENSEMBLE FORMS AN UNINTERRUPTED MELODIC LINE. THE REENTRANCES OF THE SUBJECT AND ANSWER IN THE NEIGHBORING KEYS OF THE PRINCIPAL KEY WILL BE DEPENDENT NATURALLY UPON EACH OTHER.

The keys to which the school fugue modulates are, for each mode, the five keys whose signatures differ from that of the principal key only by one accidental, and the relative

major or minor as the case may be.[1]

189. If one takes the same short melodic figure and systematically transposes it to various intervals, the fundamental basses determined by the first figure will be reproduced regularly each time it appears, and a literal sequence will result.

190. It can be seen from these definitions that:

THE EPISODES OF A FUGUE ARE FOUNDED UPON SEQUENCES, OR MORE OR LESS REGULAR HARMONIC PROGRESSIONS.

THE THEMES OF THE EPISODE SHOULD BE DERIVED FROM THE SUBJECT, THE COUNTERSUBJECT, THE CODA, AND THE FREE PARTS OF THE EXPOSITION.

THEY SHOULD BE ENTIRELY MELODIC.

The harmonic progression which serves as their basis should be no more apparent than the framework about which a house is built.

191. THE USE OF HARMONIC SEQUENCES. In the school the harmonic sequence should be used sparingly. This is justified if one understands that its conception should be contrapuntal rather than harmonic. This conception has more musical interest.

This ceases to be true if one tries to construct an

---

1. See secs. 343 and 344 for the order in which the various tonalities are sounded.

major or minor as the case may be.[1]

189. If one takes the same short melodic figure and systematically transposes it to various intervals, the fundamental basses determined by the first figure will be reproduced regularly each time it appears, and a literal sequence will result.

190. It can be seen from these definitions that:

THE PERIODS OF A FUGUE ARE FOUNDED UPON SEQUENCES, ONE MORE OR LESS REGULAR HARMONIC PROGRESSIONS.

THE THEMES OF THE EPISODE SHO LD BE DERIVED FROM THE SUBJECT, THE COUNTERSUBJECT, THE CODA, AND THE FREE PARTS OF THE EXPOSITION.

THEY SHOULD BE ENTIRELY RECORDED.

The harmonic progression which serves as their basis should be no more apparent than the framework about which a house is built.

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This ceases to be true if one tries to construct an

---

1. See secs. 343 and 344 for the order in which the various tonalities are founded.

episode without building it on one or several of the simple or complex harmonic progressions. It is sufficient to analyze any musical work whatever to convince one's self that the series of chords established on some of the more or less regular progressions are the very basis, the substratum of the whole development.

192. QUALITY OF THE EPISODE. The quality of the episode depends:

a) Upon the choice of motive or theme upon which it is constructed.

b) Upon the melodic line which accompanies the motive.

c) Upon the work of realization which consists of applying to the theme all the devices of the fugue style.

193. THEME OF THE EPISODE. We have said that the theme of an episode can be taken only from one of the figures heard in the exposition.

An episode can be built on a simple rhythmic or melodic figure of only a few notes or on a longer melodic line; it may also be built on two, three, or four themes taken from the exposition and combined in simple or invertible counterpoint.

194. The melodic invention of the line composed of the elements of the episode depends largely upon the imagination of the musician; in this regard we can only advise the attentive reading and profound study of the works of Bach, Mozart, and Mendelssohn.

195. PREPARATION OF THE EPISODE. In order not to be embarrassed in the choice of themes of the episodes, the student should confine himself to the following rule: CAREFULLY EXTRACT FROM THE COMPLETED EXPOSITION ALL THE MELODIC OR RHYTHMIC FIGURES WHICH GIVE IMITATIONS OR COMBINATIONS OF VARIOUS COUNTERPOINTS:

a) In direct motion with or without augmentation or diminution.

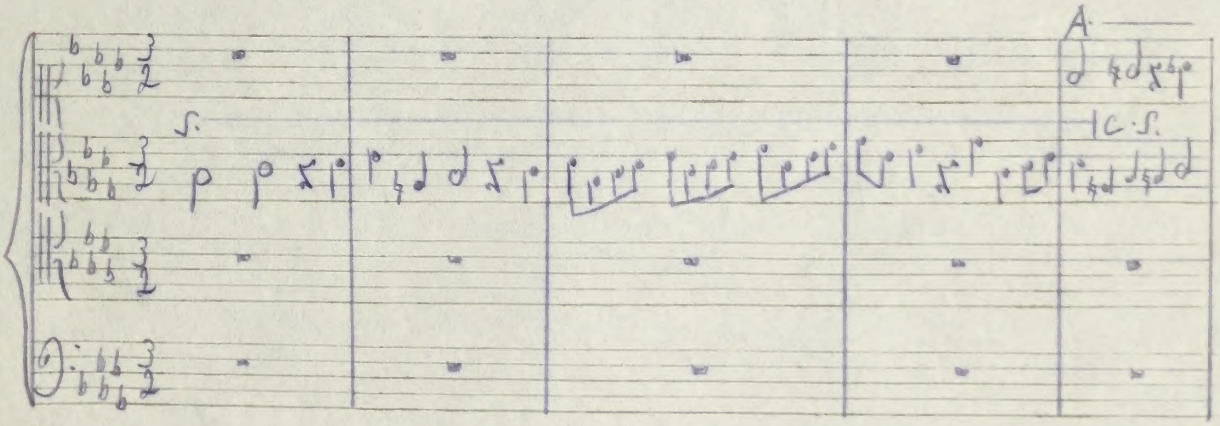
b) In contrary motion with or without augmentation or diminution.

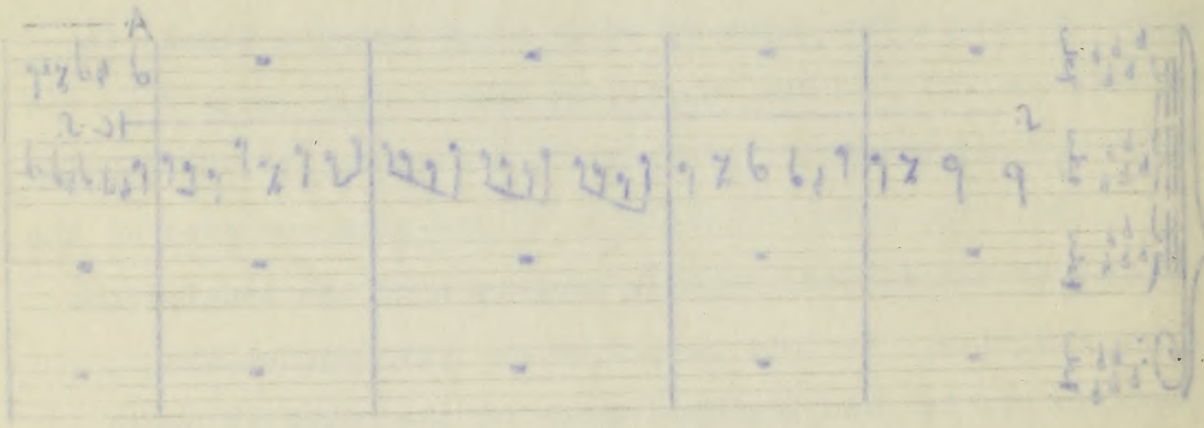
c) In simple retrograde motion (or direct) with or without augmentation or diminution.

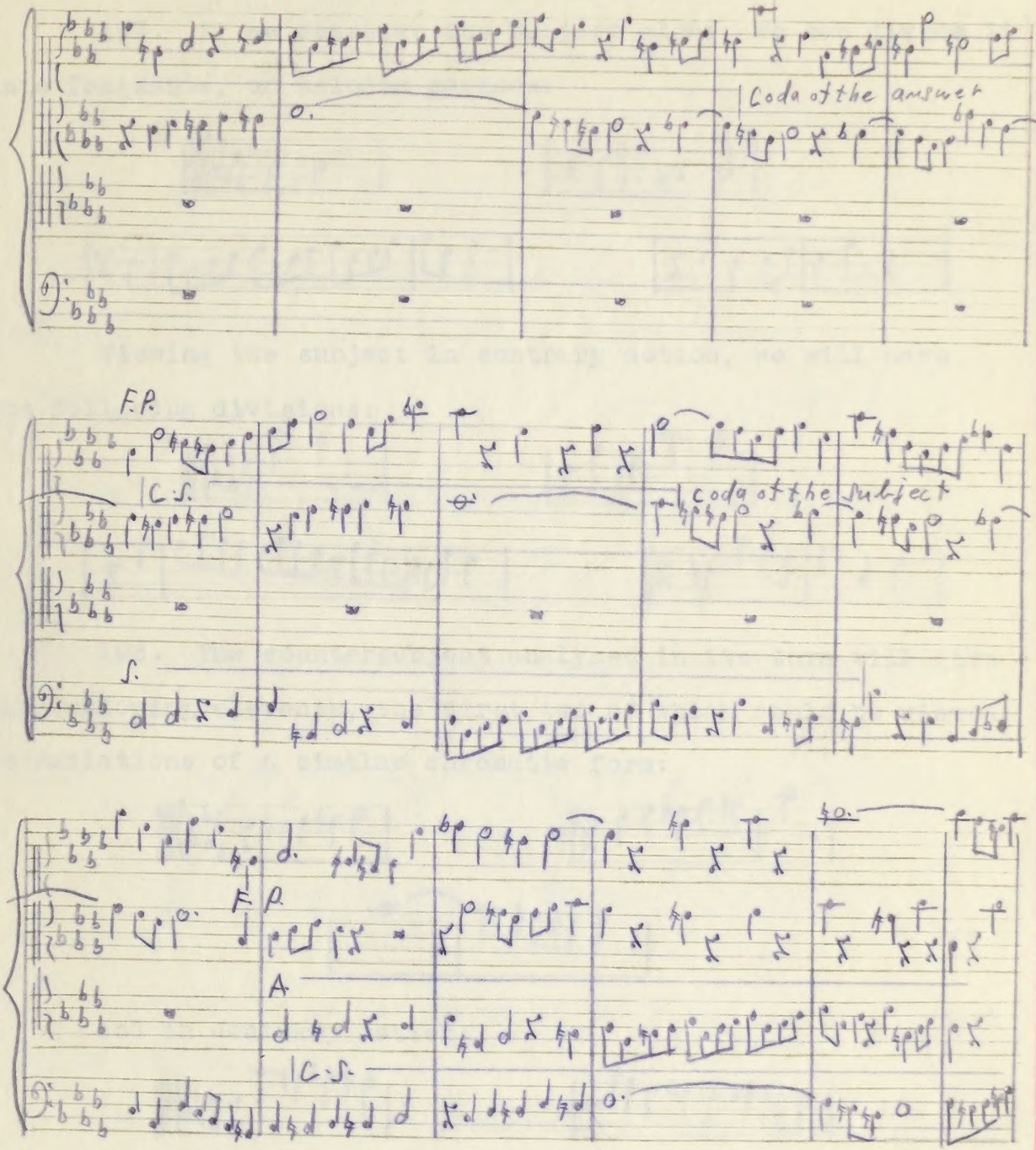
d) In simple and contrary retrograde motion com bined, with or without augmentation or diminution.

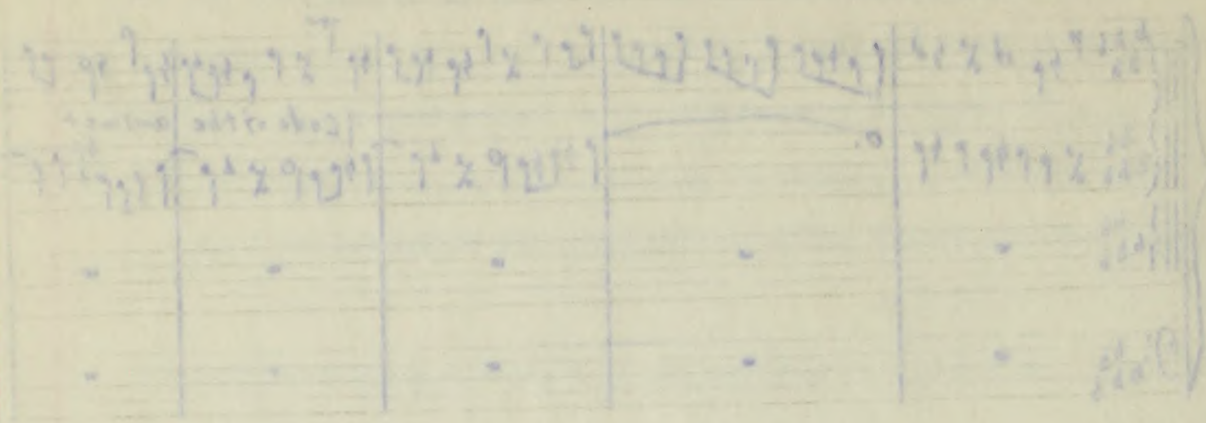
These various devices should be familiar to students who have studied counterpoint.

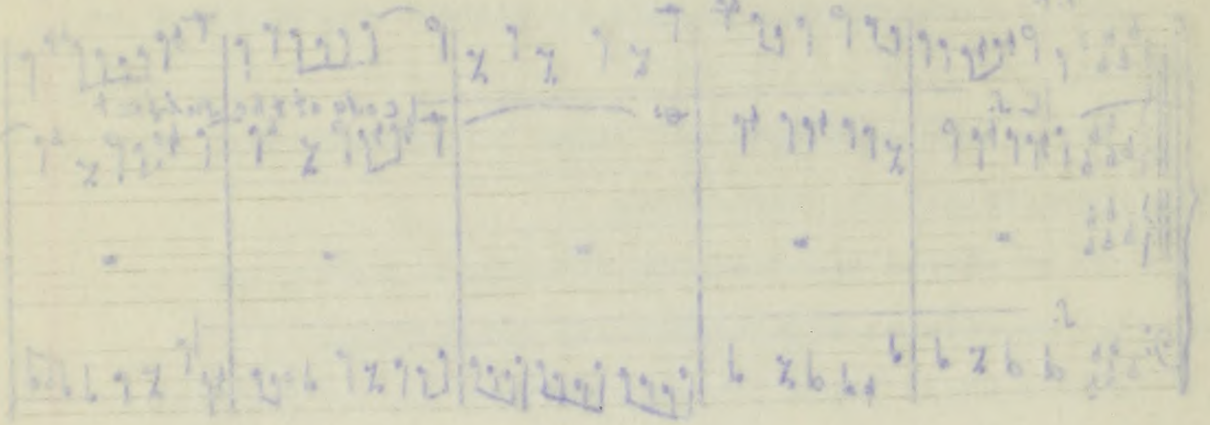
196. Exposition from the WELL-TEMPERED CLAVICHORD:

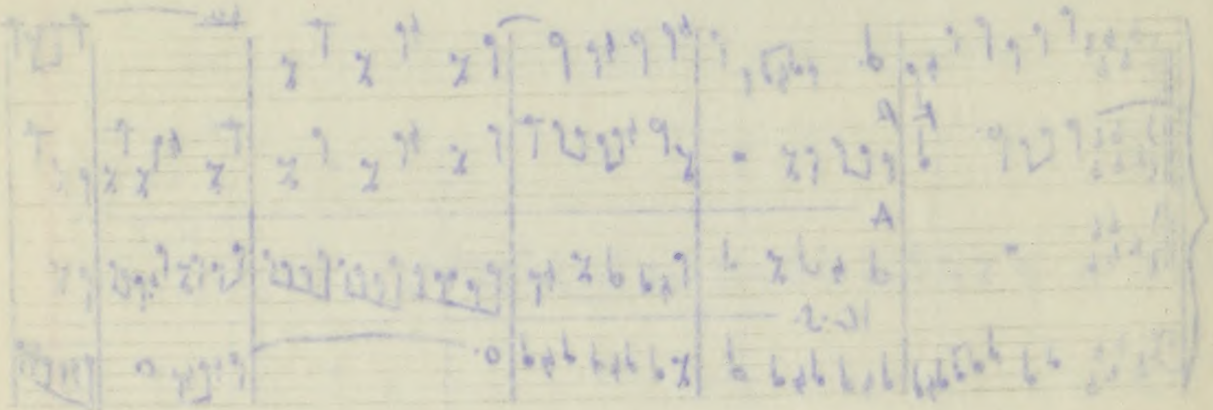





Coda of the answer
F.P.
Coda of the subject
A

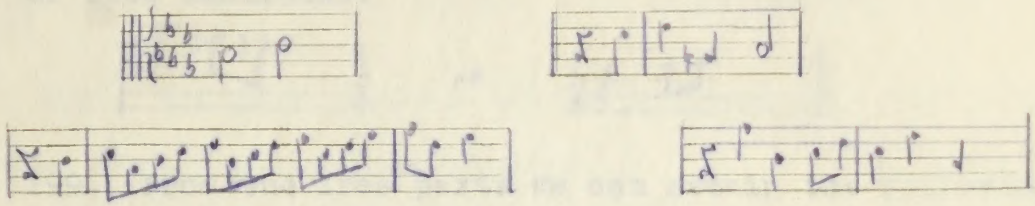




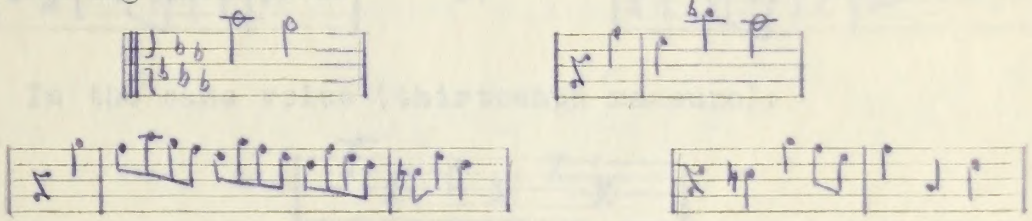


Following is a detailed analysis of this exposition.

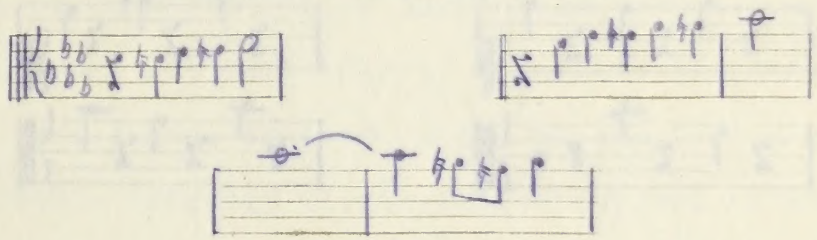
197. If we consider the subject alone, we can divide it into fragments, or melodic periods:



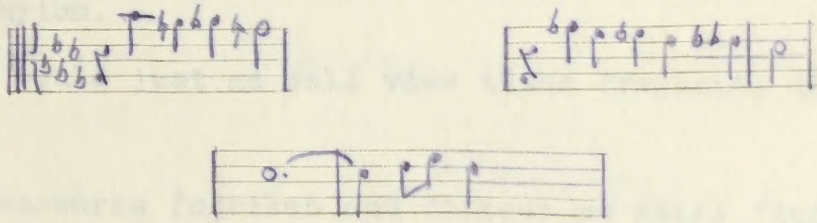
Viewing the subject in contrary motion, we will have the following divisions:



198. The countersubject analyzed in its turn will give the following elements, the first two of which could be viewed as variations of a similar chromatic form:

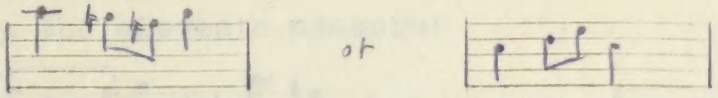


and in contrary motion:

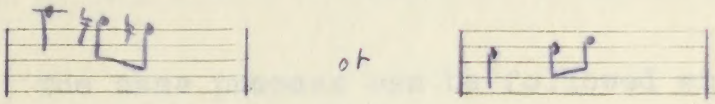


One can also use only one of the fragments of these

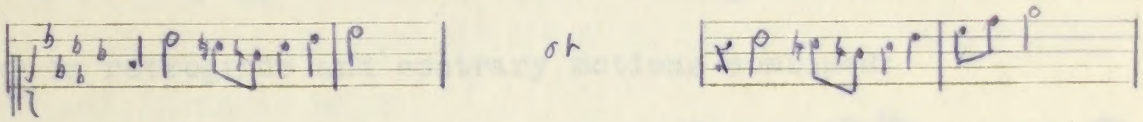
figures; for example:



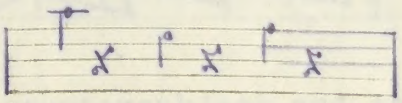
or less desirable:



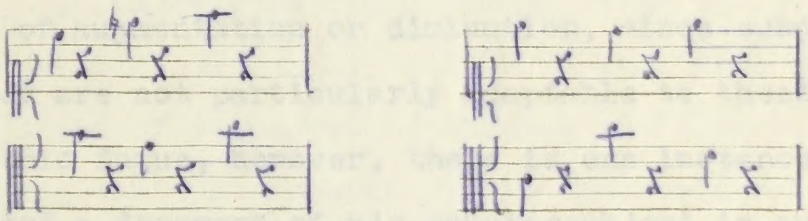
199. From the free parts we can retain the following fragments (exposition, eleventh measure, soprano):



In the same voice (thirteenth measure):



we have a purely rhythmic figure which is used by Bach in various forms:

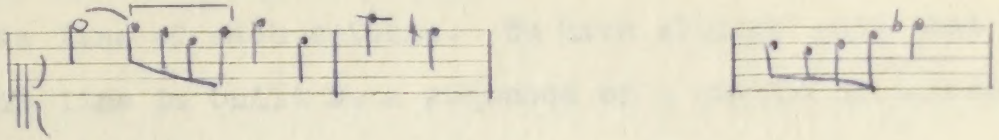


Bach used it in the course of the fugue only for imitations of rhythm.

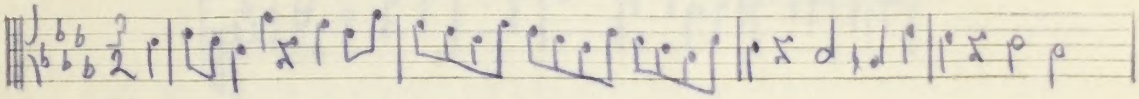
One could just as well view these fragments in contrary motion.

In measures fourteen and fifteen we still find in the soprano two very similar rhythmic figures included in the same

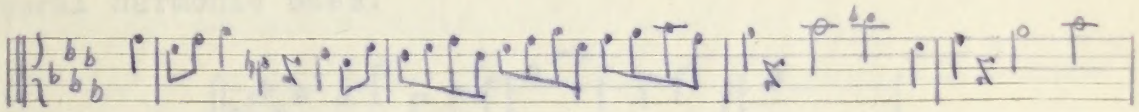
melodic fragment, both of which are derived from the free parts announced in the eleventh measure:



200. The same process can be followed with the subject viewed in direct retrograde motion:



or in retrograde and contrary motions combined:



as well as with the countersubject and the free parts in direct and contrary retrograde motion.

201. For the subject now under consideration it is not a question of augmentation or diminution, since subjects in triple meter are not particularly adaptable to these devices.

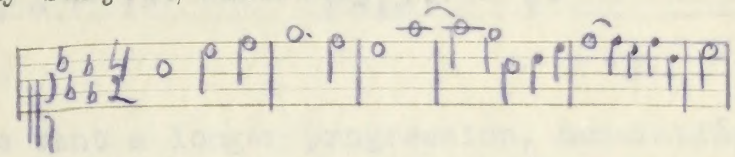
In this fugue, however, there is one instance in which Bach has used a fragment of his countersubject in augmentation and in contrary motion.

It is well to point out to pupils that these devices of augmentation and diminution mest never be neglected in their preliminary study of subjects, for their use is frequent and often pleasing. We will return to this later (secs. 251-254).

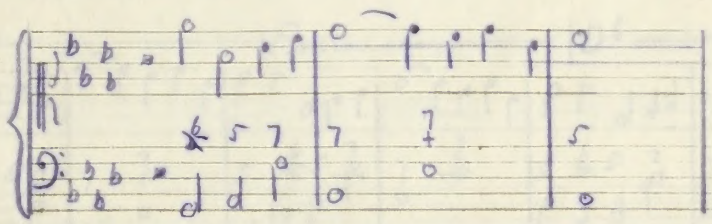
202. CONSTRUCTION OF THE MELODIC LINE OF THE EPISODE. When the student has thus assembled all the elements which he

can use in the development of the fugue, he chooses a few which he will combine and with the aid of which he will plan the melodic line of each episode. We have already said that this melodic line is built on a sequence or a series of harmonic sequences.

In any subject, whatever:



take one of the figures of which it is formed and give it its natural harmonic bass:



203. It is evident that, taking these two measures from the upper part, we could, with this bass as a pattern, create all sorts of sequences, following the interval to which we could transpose the pattern; it is also evident that each time this pattern is heard in the bass, we can impose on it, at the corresponding interval, the melodic line from which it came.

204. If, moreover, we have in mind <u>a priori</u> the tonality to which we wish this progression to go, we have only to arrange the latter in a manner which will eventually modulate to the desired key.

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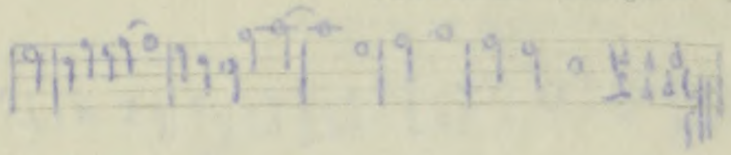
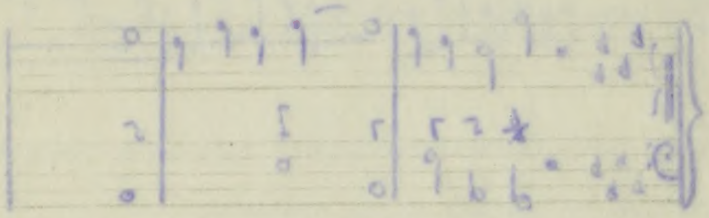


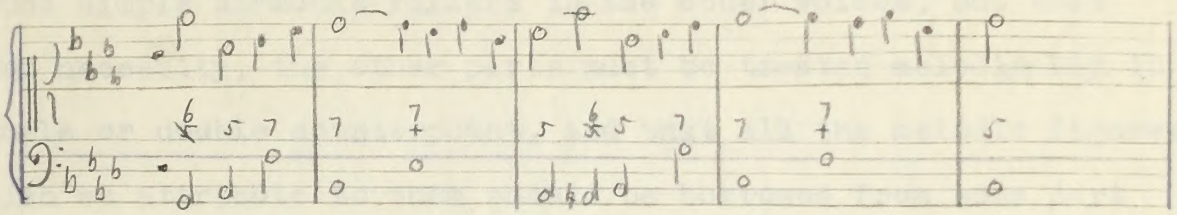
take one of the figures of which it is formed and give it its natural harmonic base:



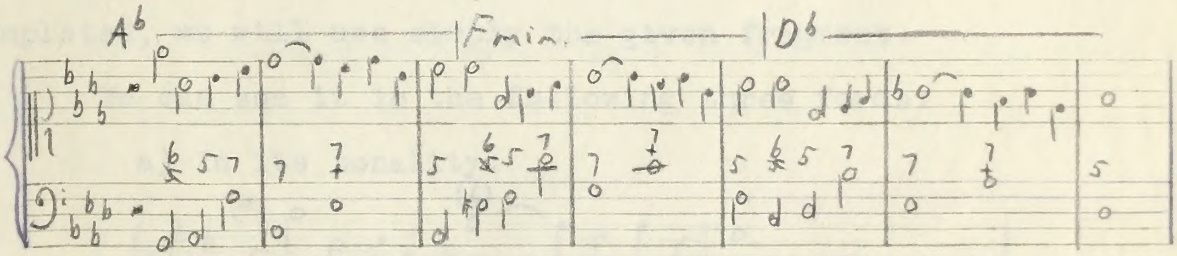
203. It is evident that, taking these two measures from the upper part, we could, with this base as a pattern, create all sorts of sequences, following the interval to which we could transpose the pattern: it is also evident that each time this pattern is heard in the base, we can impose on it, at the corresponding interval, the melodic line from which it came.

204. If, moreover, we have in mind a <u>priori</u> the tonality to which we wish this progression to go, we have only to arrange the latter in a manner which will eventually modulate to the desired key.

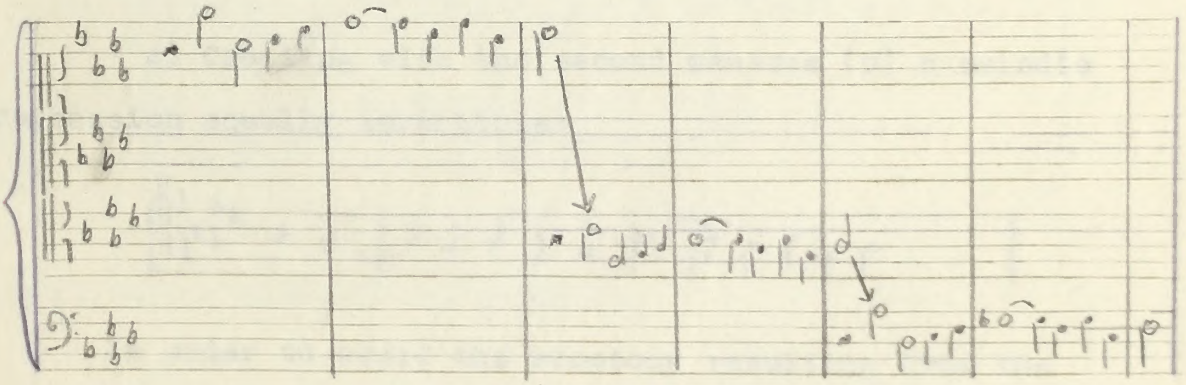
Suppose we want to modulate to the key of B♭ minor, we arrange our parts accordingly:

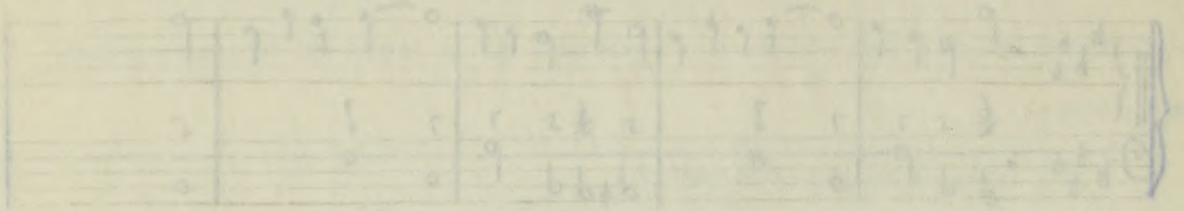


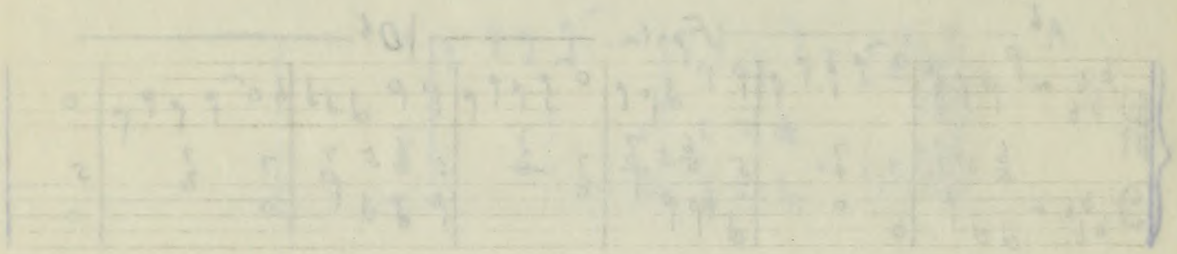
If we want a longer progression, modulating for example to D♭ (fourth degree of the principal key), we will arrange our sequence thus:

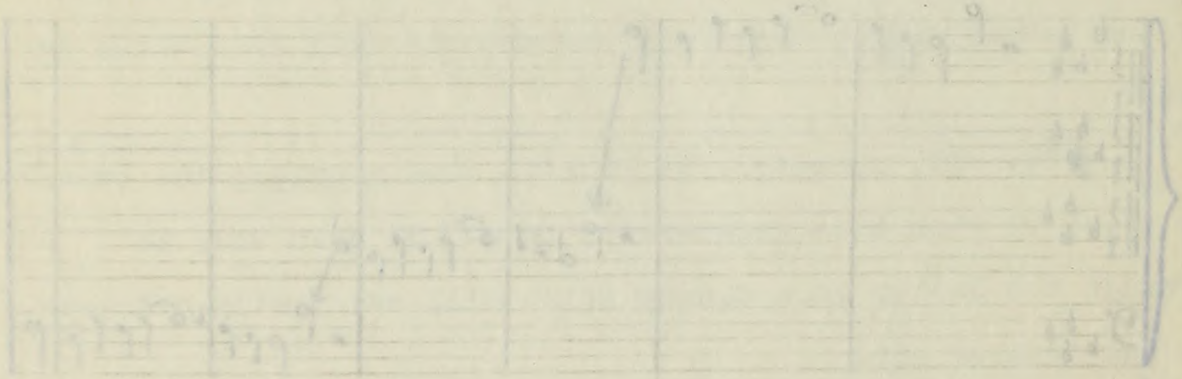


205. As it stands this progression will never be more than a harmonic sequence treated melodically; it becomes necessary, then, to place this melodic figure successively in the various voices (imitations):









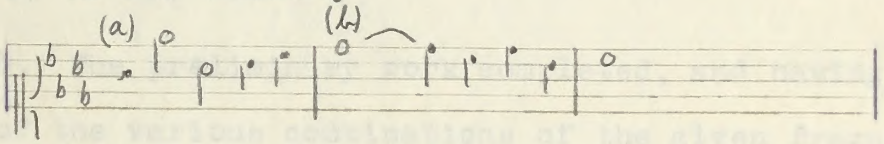
206. The framwork of the episode thus established and the imitations prepared, we must bear in mind that we must not sound simple harmonic fillers in the other voices, but that from necessity, the other parts must be treated melodically in simple or double counterpoint, and that all the melodic figures which we attribute to them should be borrowed from some part of the exposition.

We should make an outline of the material which can be used in combination.

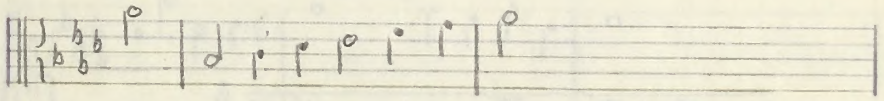
207. As, in the present case, the exposition is not completed, we will use simply the given fragment.

We can see it in the following three forms:

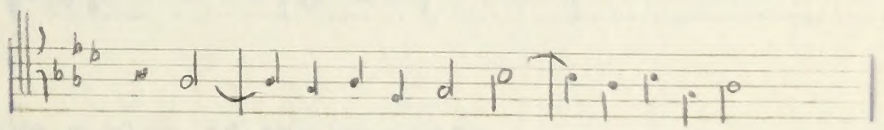
a) In its tonality:



b) Creating with the first measure (a) a melodic progression which is invertible with the second measure:



c) Creating with the second measure (b) a melodic progression equally invertible:



In order to avoid the monotony resulting from the

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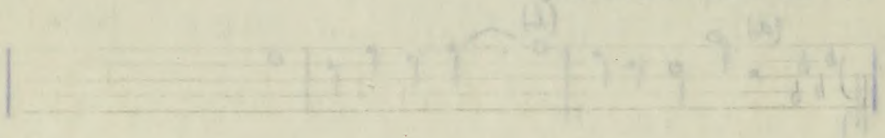
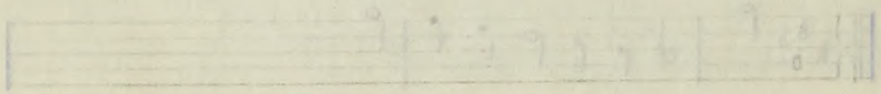


b) Creating with the first measure (a) a melodic progression which is invertible with the second measure:



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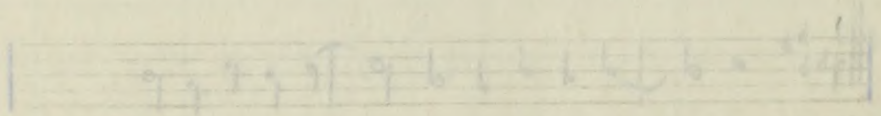
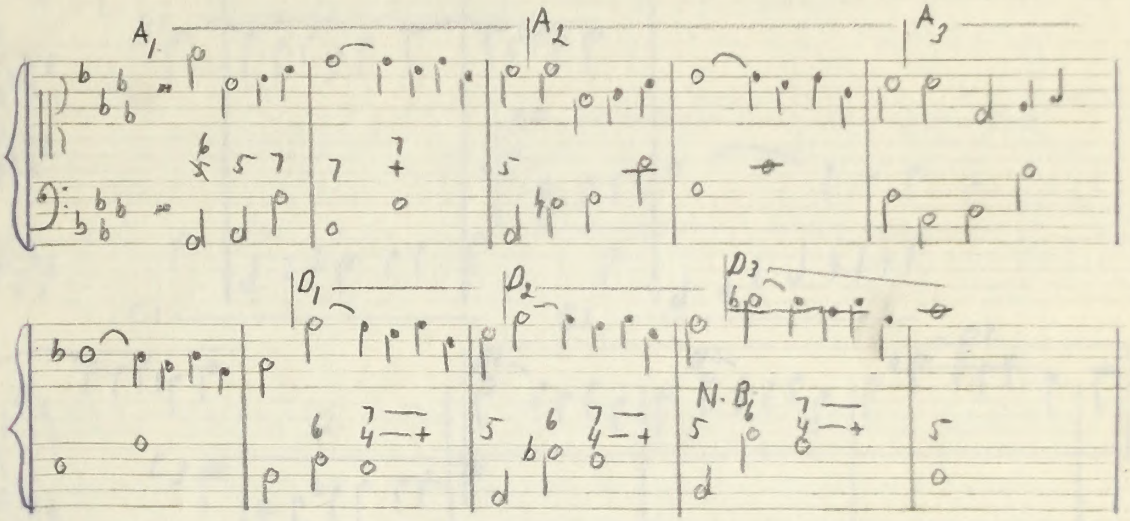


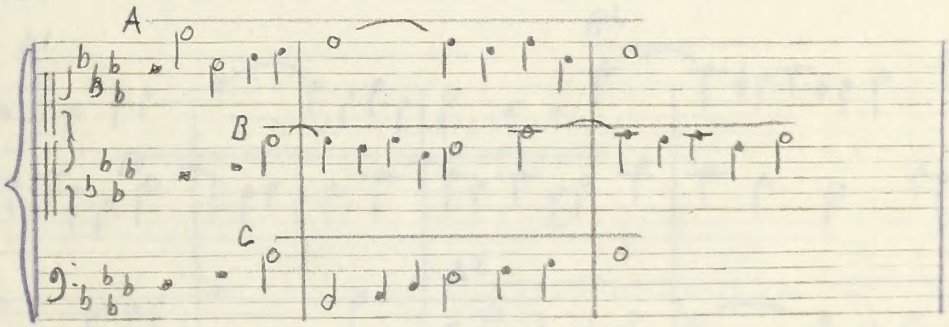
In order to avoid the monotony resulting from the

descending progression, we can end with an ascending progression (d), an exact imitation of the last fragment (b) given above:

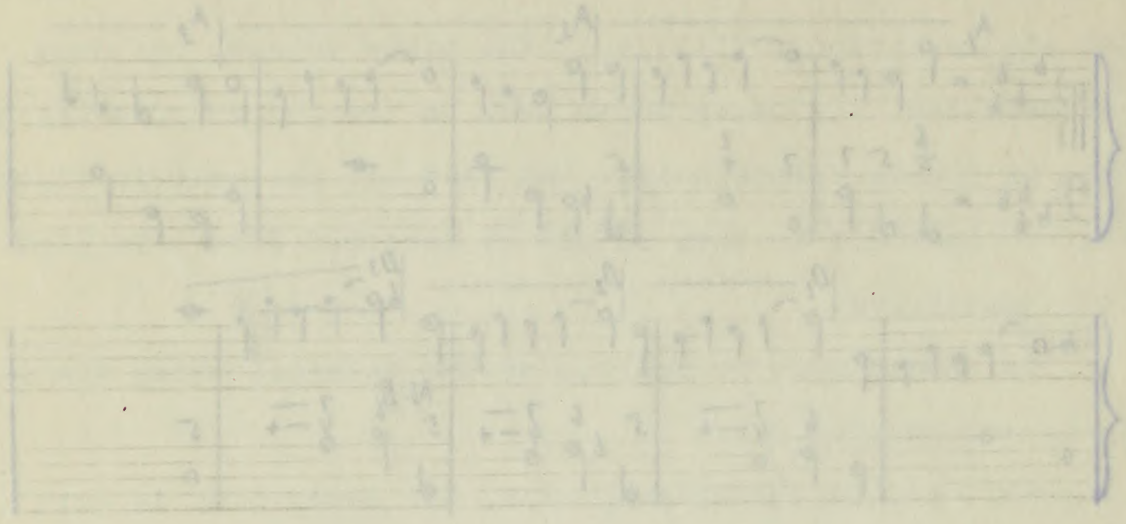


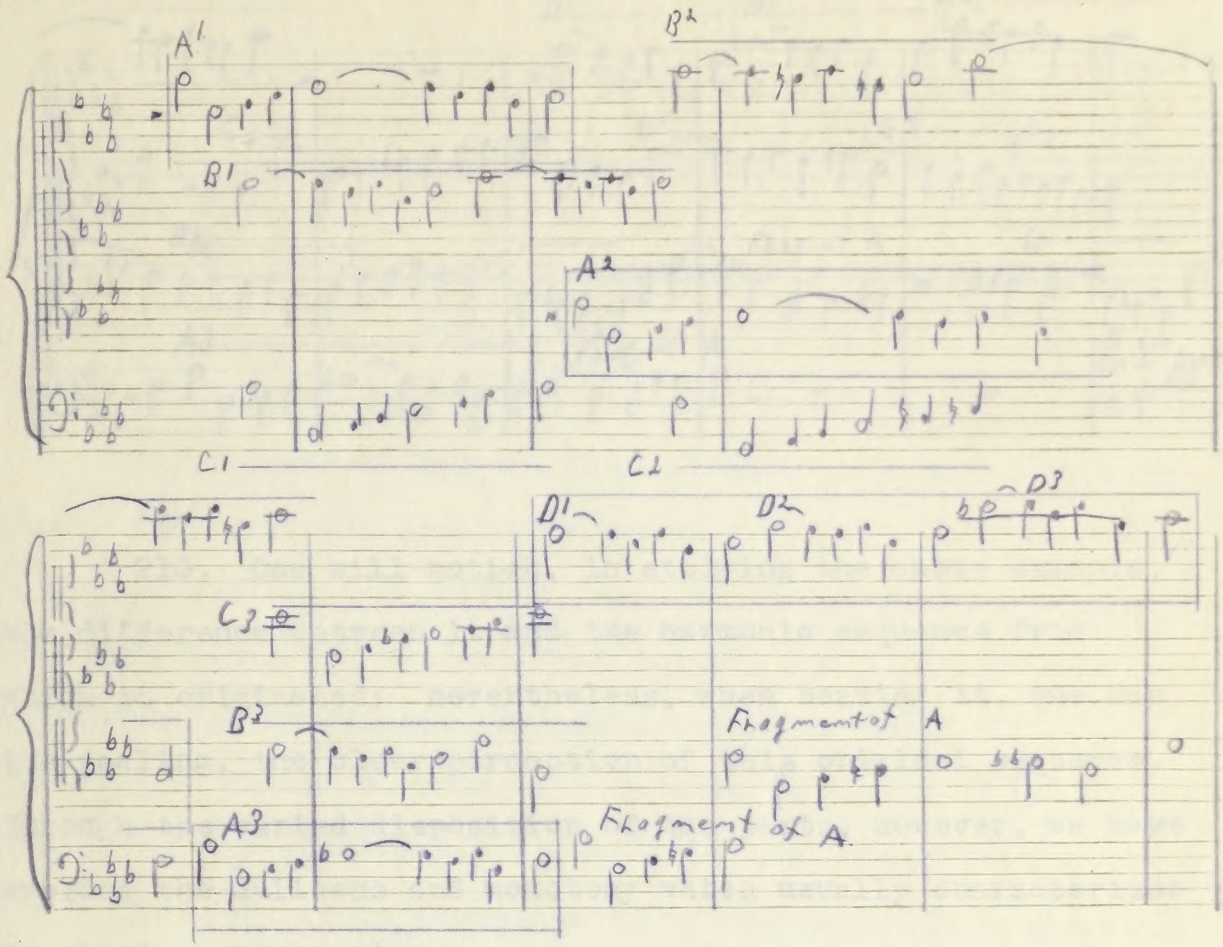
N. B. It will be noticed that in the next to the last measure the sequence ceases to be regular and ascends an extra step.

208. The preliminary work completed, and having a bird's-eye view of the various combinations of the given fragment invertible in three parts:

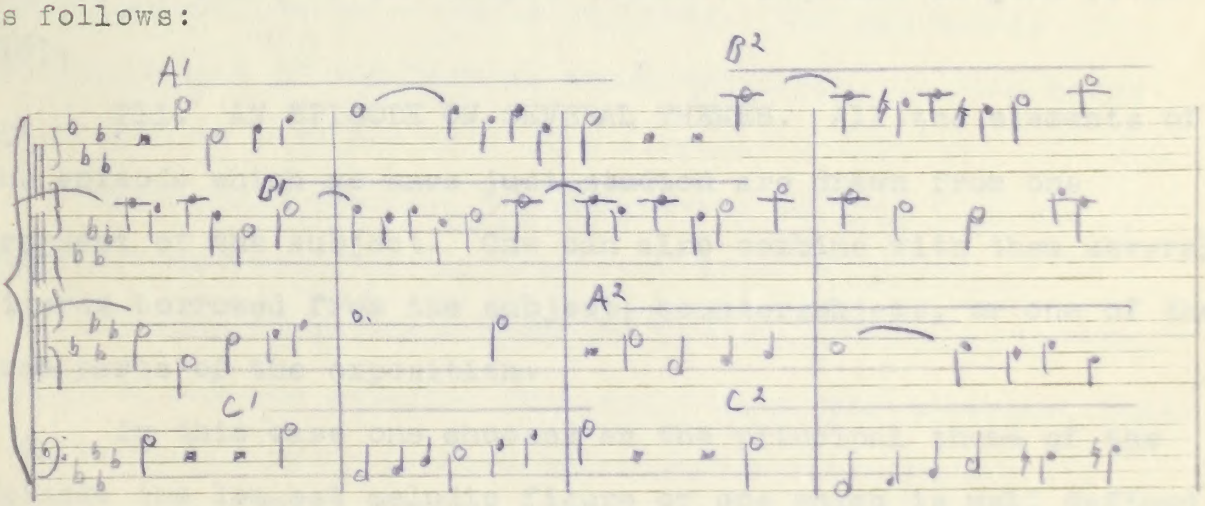


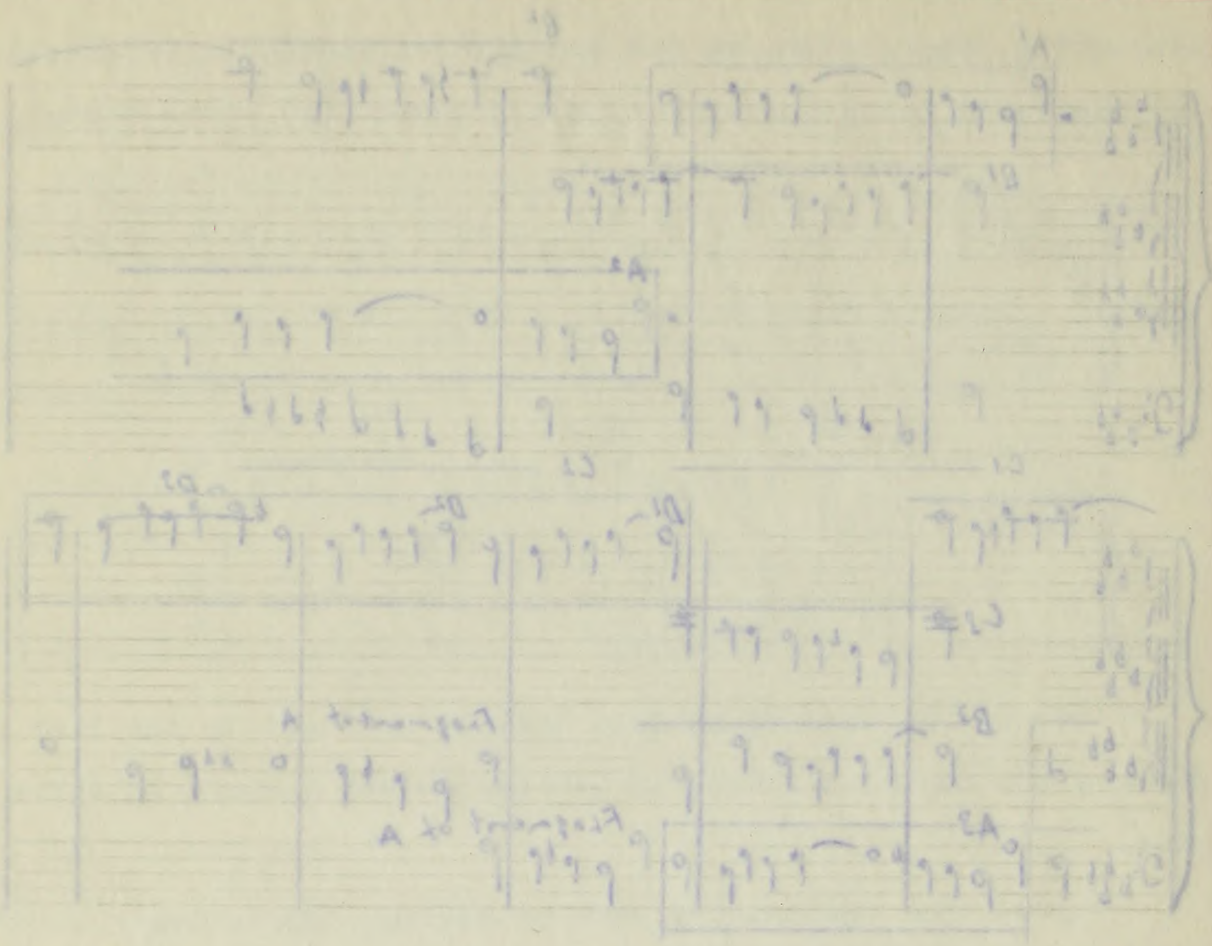
we will make a plan of the ensemble:

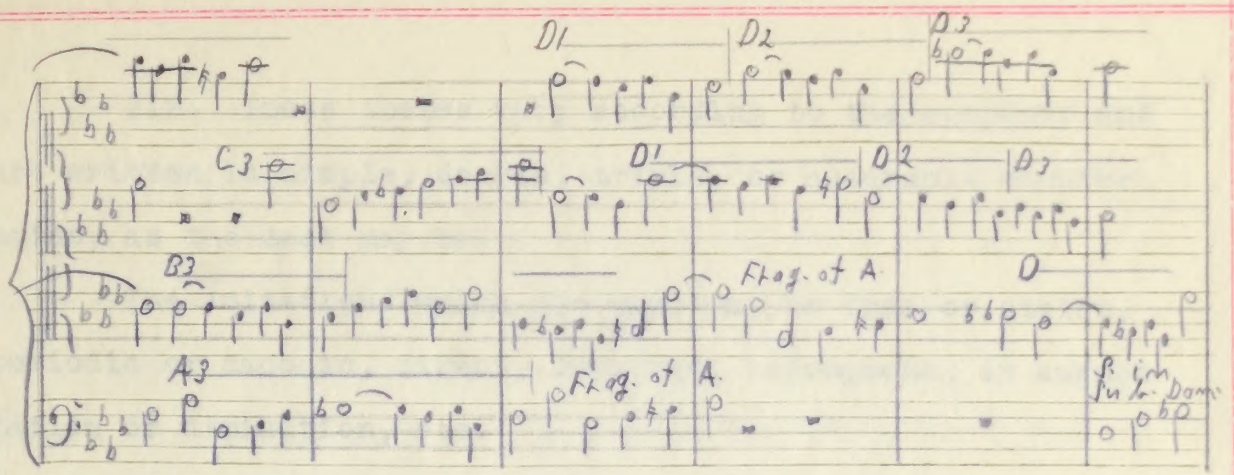




209. The ultimate realization of the episode will be as follows:





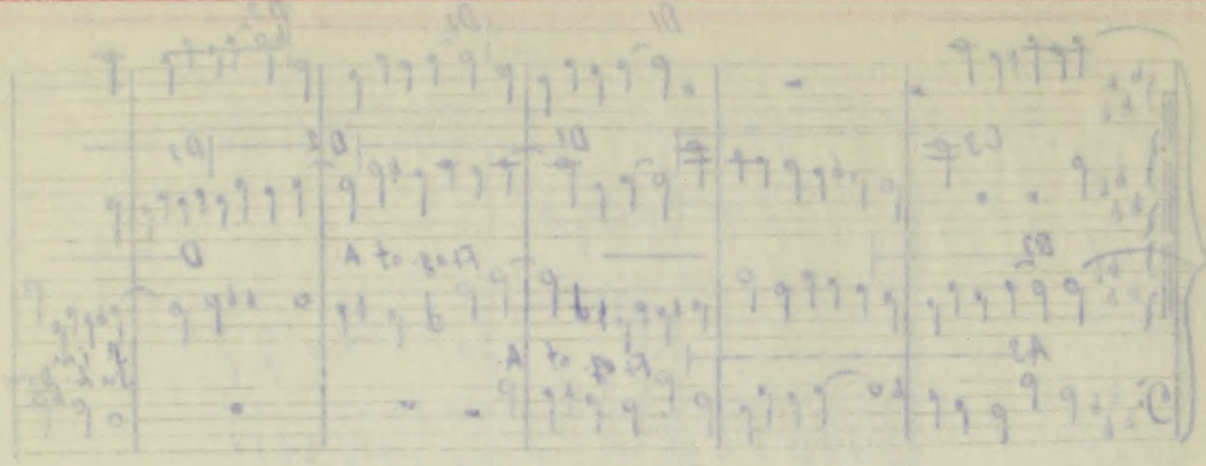


210. One will notice, in studying the above example, the difference between it and the harmonic sequence from which it originated; nevertheless, when hearing it, one has the feeling, the clear perception of this original sequence. Through the varied disposition of the parts, however, we have avoided the dullness and monotony which usually characterizes so short a progression.

We will see later, however, that there are cases where the apparent use of the simple harmonic sequence is good (sec. 216).

211. AN EPISODE ON SEVERAL THEMES. All the elements of the episode which we have just studied are drawn from one fragment of the subject. One can also combine with them several figures borrowed from the subject, countersubject, or one of the free parts of the exposition.

In this case one chooses as the principal theme of the episode the longest melodic figure or one which is well defined in rhythm or expression. The other themes act as countersubjects.



212. These themes vary according to the composer, and are written in simple, double, triple, or quadruple counterpoint, as the case may be.

The imitations which one uses may be free or strict, periodic or canonic, direct, inverted, retrograde, in augmentation or diminution, etc.

213. THEME OF THE UNITONAL EPISODE. In any case, the theme of an episode, considered as an antecedent of a harmonic sequence based on the episode, must be contained in a single tonality; i.e., it must begin in one key and finish with a cadence in the same key. We shall see later that, in the realization of the episode, the cadence is always avoided by the use of the customary devices of musical composition.

The modulation necessitated by the harmonic progression will be produced either by common tones in the last chord of the antecedent phrase and in the first chord of the consequent phrase, or by a modulating coda. One can easily understand that if the initial theme modulates, it will cause the episode to take the form of a circular imitation.

214. The invention in the episode results from the nature of the themes rather than from their disposition.

By comparison, this sets off the fugues written by the masters of all the schools; in these fugues, the episodes, which at first sight appear to have considerable variety, are all derived from a rather limited number of original combinations,

to the practice of which the pupil ought to apply himself.

These dispositions of the fundamentals are the application of the rules concerning the various sorts of imitations; they can be varied almost indefinitely by their arrangement.

215. DISPOSITIONS OF THE IMITATIONS OF THE EPISODE. We saw previously that when the theme or themes were once chosen, harmonized, and the melodic line determined, we arranged the imitations in a manner which would give them a prominent entrance.

These dispositions can be summed up in the six combinations which follow.

216. CASE I. EACH PART PRESENTS A DISTINCT FIGURE. EACH PART IMITATES ITSELF BY REPRODUCING AT DIFFERENT INTERVALS THE FIGURE WHICH IS ATTRIBUTED TO IT IN THE ANTECEDENT.

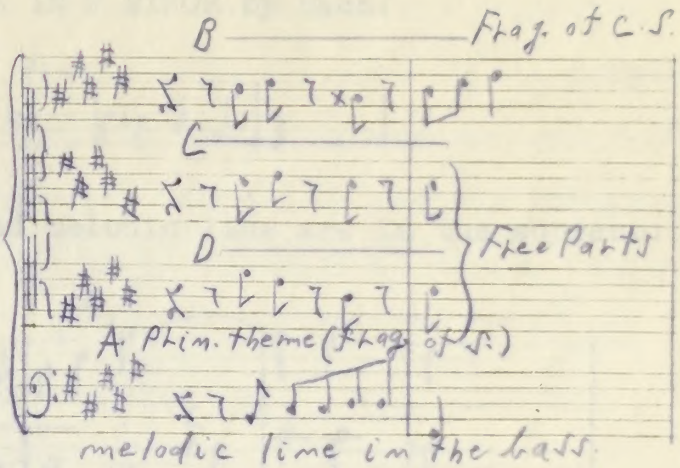
The harmonic sequence can be used in a fugue only when it is extremely musical; in this case the episode must be constructed on melodic and interesting themes or upon one which is fairly long.

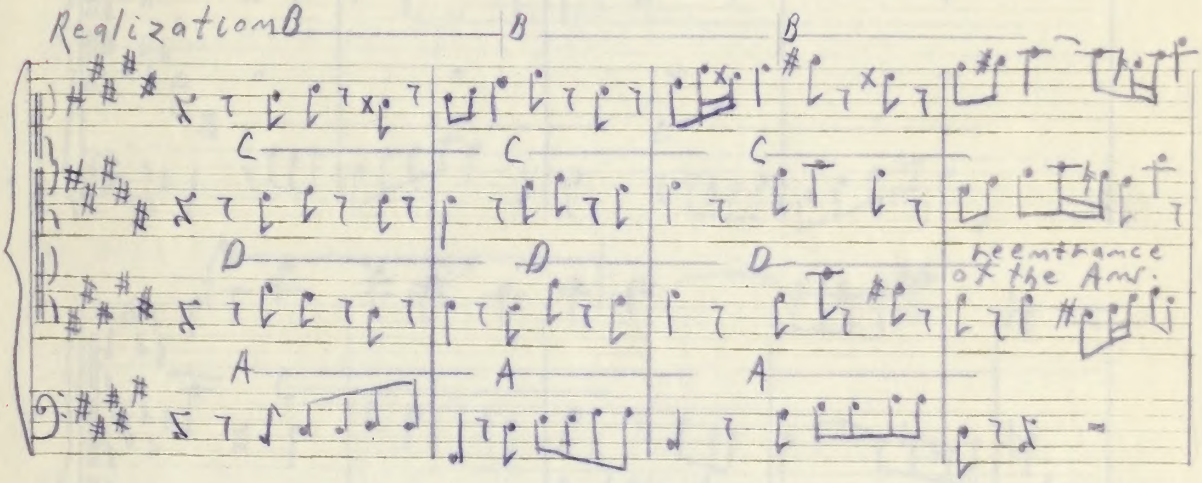
Nevertheless, this sort of combination is frequently used at the end of one of the following types of episodes; it has the advantage of preparing the reëntrance of the subject by a more spirited progression, and in this case, the fragment which serves as the theme must be very short. We will give examples of this later.

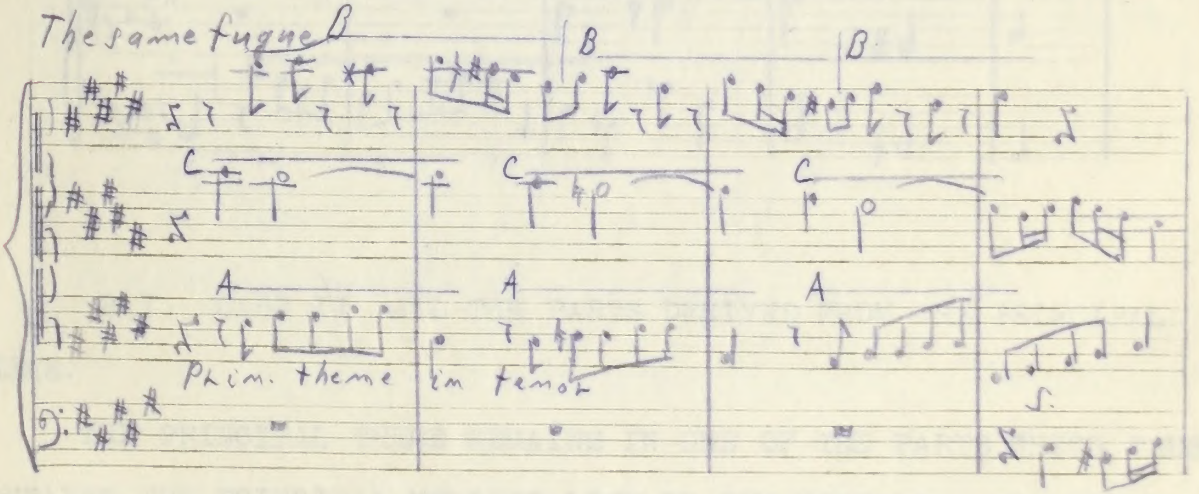
Elements of the episode.

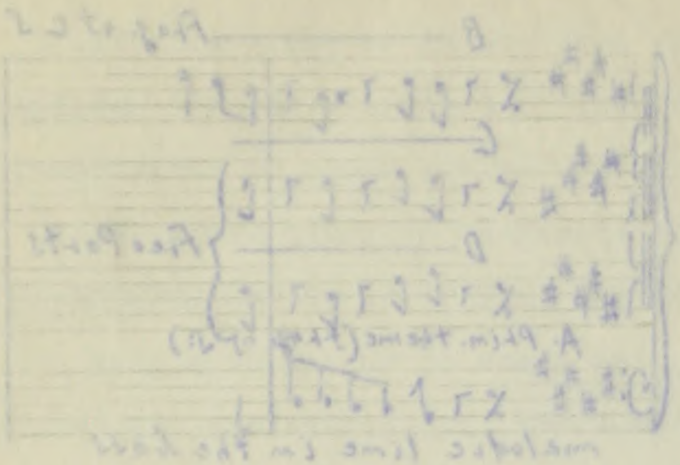
WELL-TEMPERED CLAVICHORD

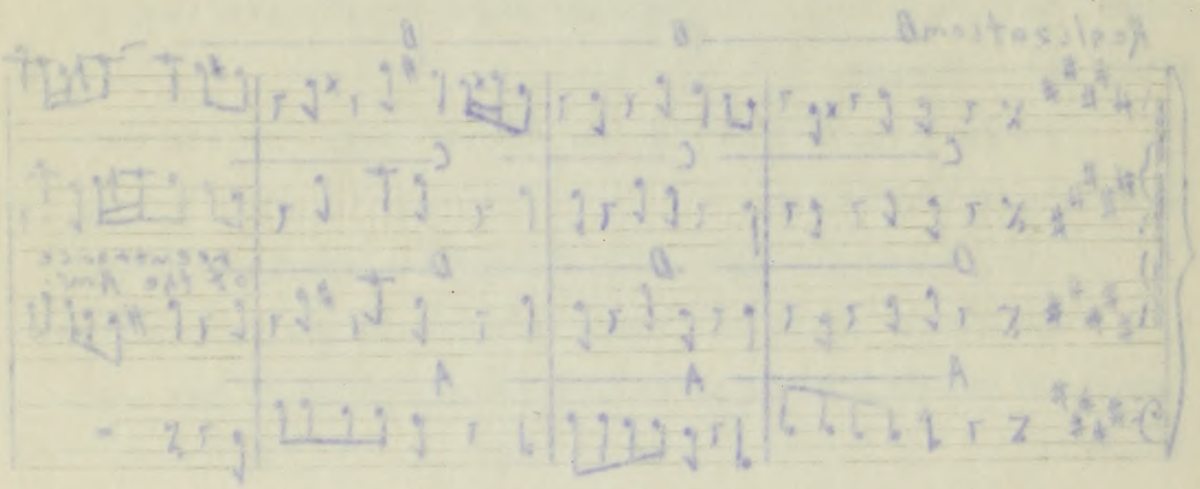
fugue 18

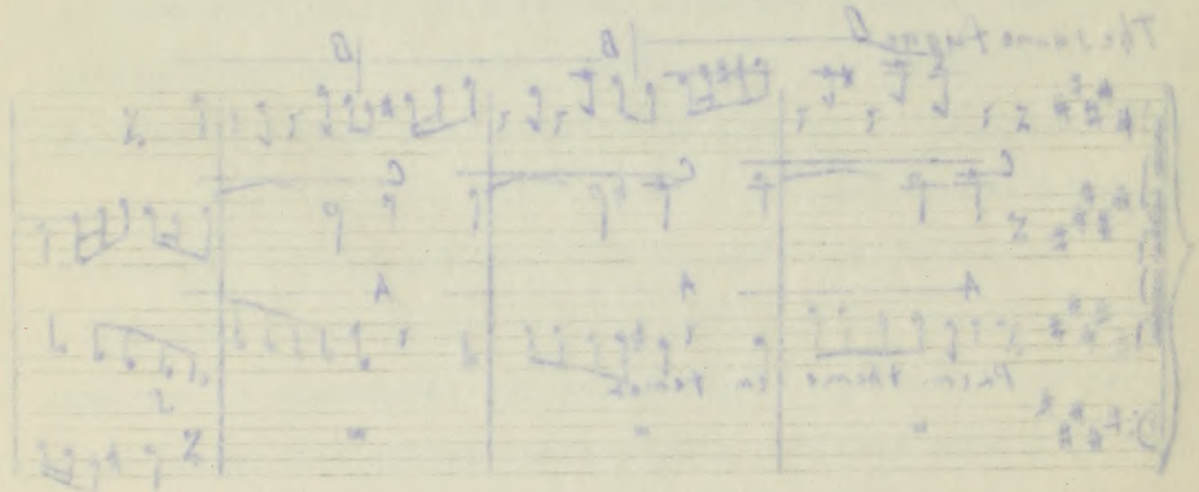




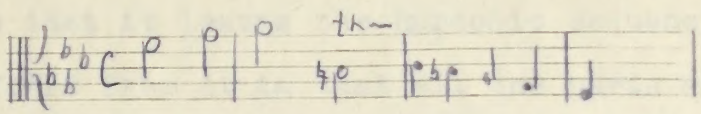




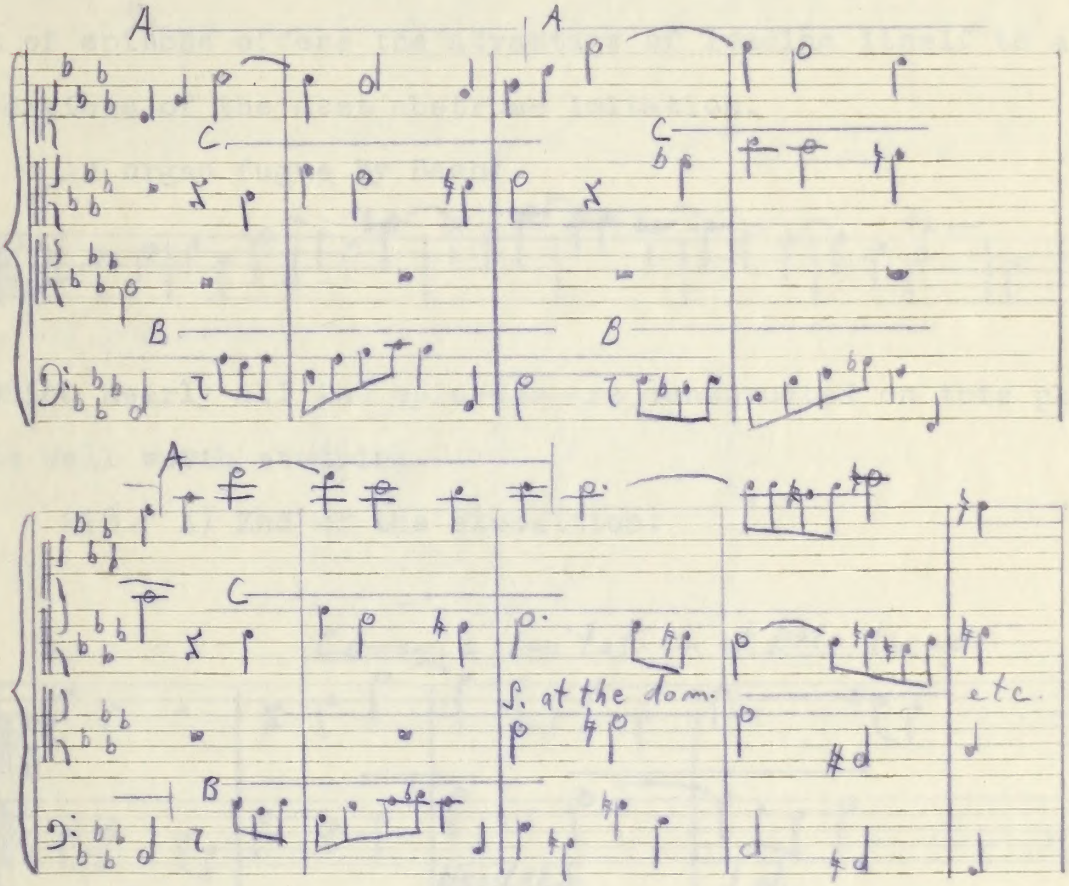




Episode from the FUGUE IN F MINOR by Bach:

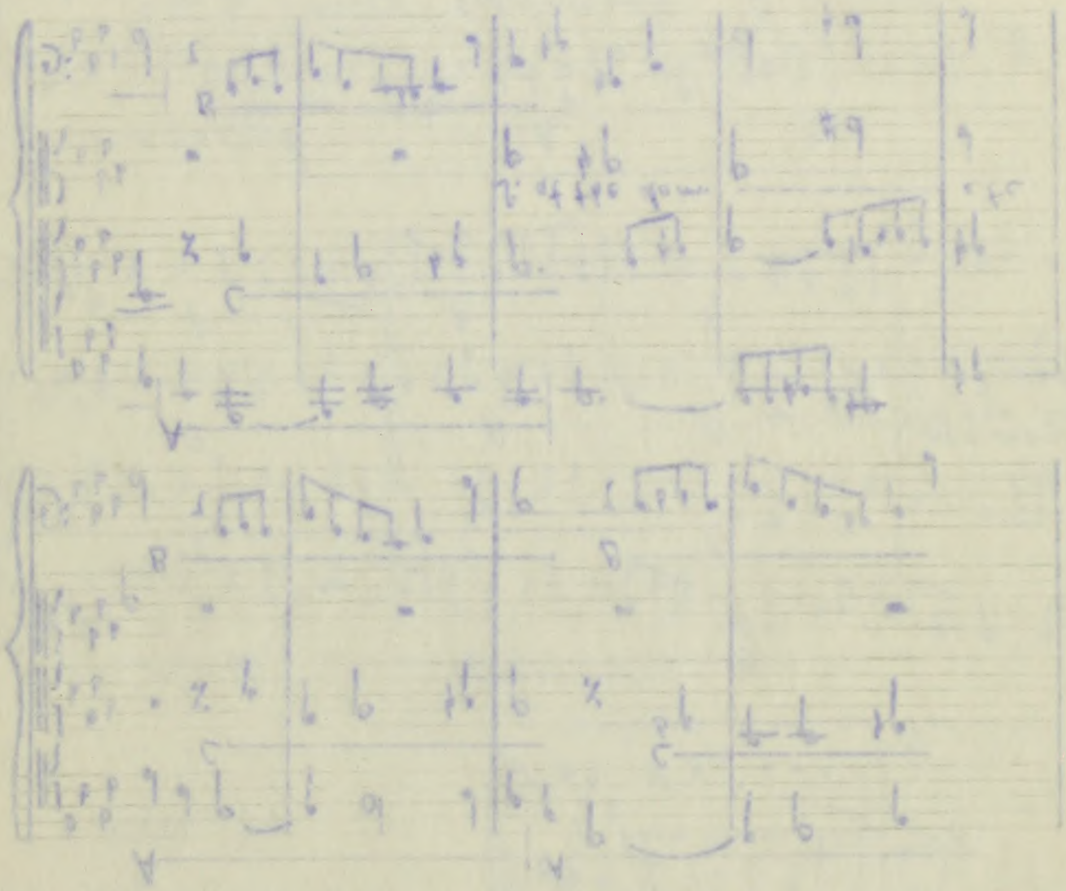


The principal theme and melodic line are in the soprano:



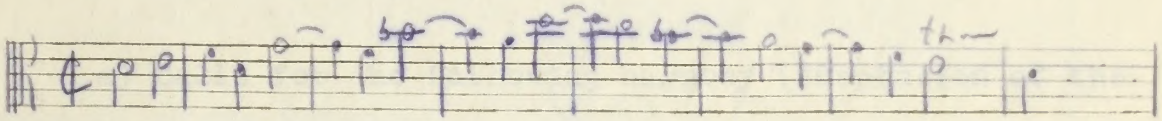
217. CASE II ALL THE PARTS DERIVED FROM THE PRINCIPAL THEME.

THE PRINCIPAL THEME REMAINS IN ONE OF THE PARTS WHICH THUS CONTAINS THE PRINCIPAL MELODIC LINE OF THE EPISODE; THE OTHER PARTS REPRODUCE FRAGMENTS OF IT EITHER IN HARMONIC IMITATION OR BY IMITATING THEMSELVES.



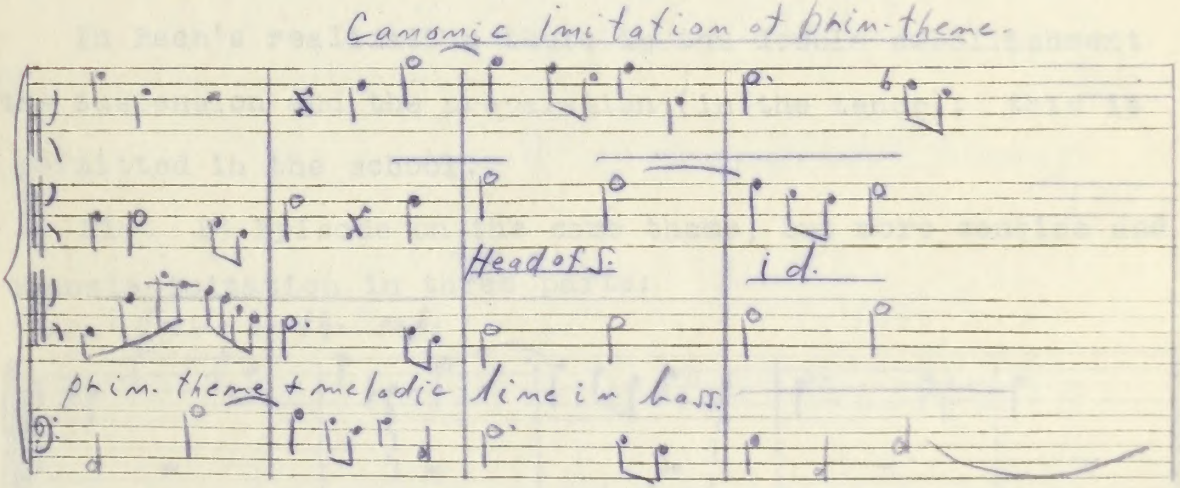
This procedure, which greatly resembles the preceding in the sense that it leaves the harmonic sequence in its original form, differs from it in that all the parts are derived from the principal theme, thus permiting the use of canonic imitation. Although it is difficult to use in an interesting manner, this form of episode offers the advantage of lending itself to all the devices of the most abstruse imitation.

An organ fugue by Bach:

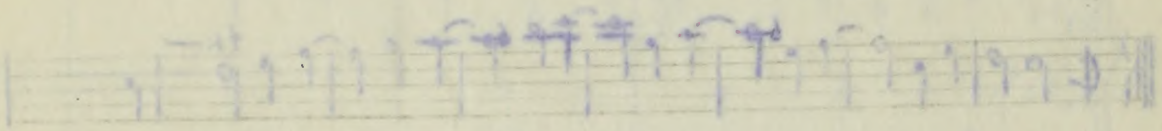


in which nearly all the episodes are constructed on this plan; it is well worth studying.

218. A) End of the exposition:



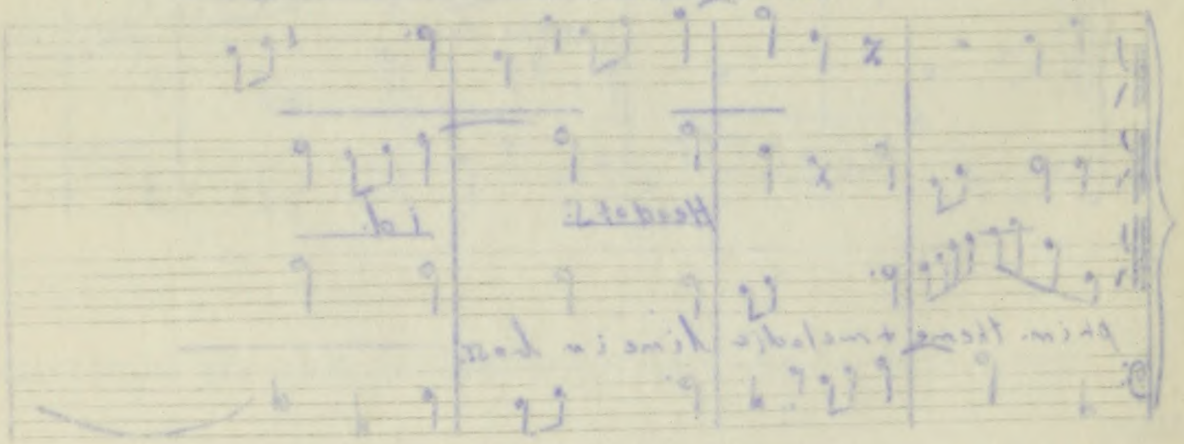
This procedure, which greatly resembles the preceding in the sense that it leaves the harmonic sequence in its original form, differs from it in that all the parts are derived from the principal theme, thus permitting the use of tonal imitation. Although it is difficult to use in an interesting manner, this form of episode offers the advantage of lending itself to all the devices of the most abstruse imitation.

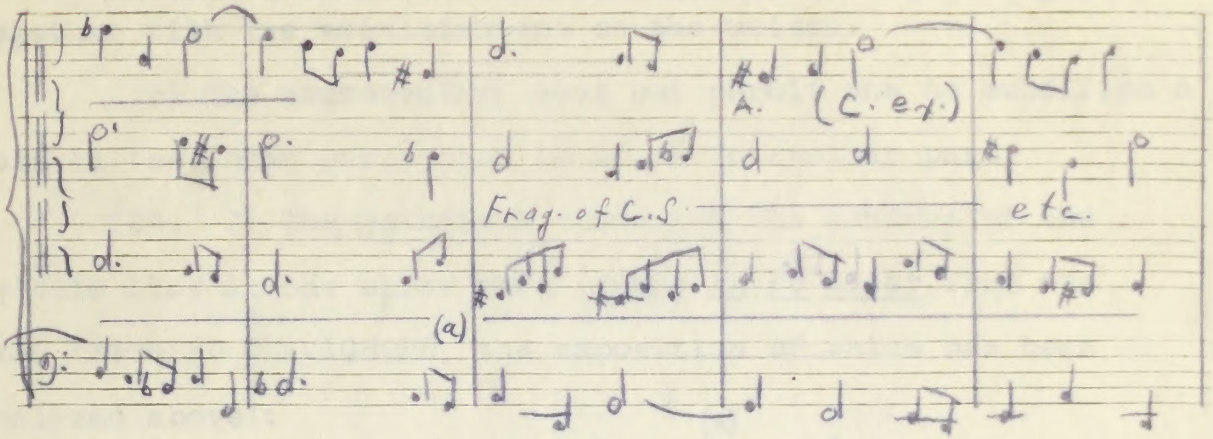


An organ fugue by Bach:

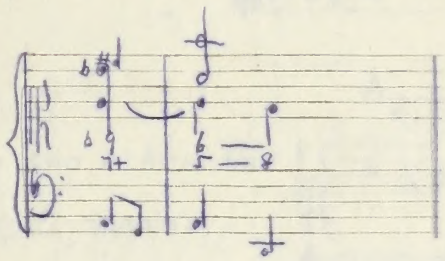
in which nearly all the episodes are constructed on this plan; it is well worth studying.

218. A) End of the exposition:



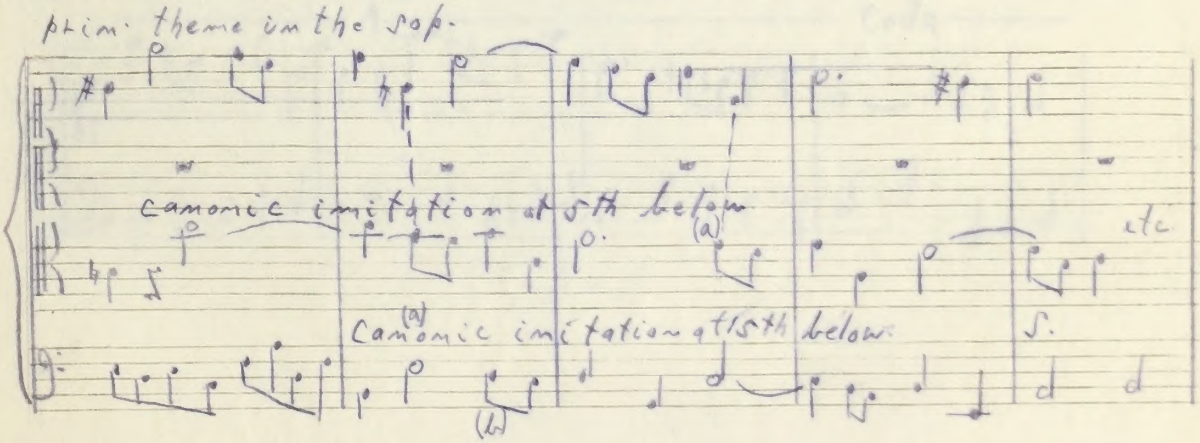


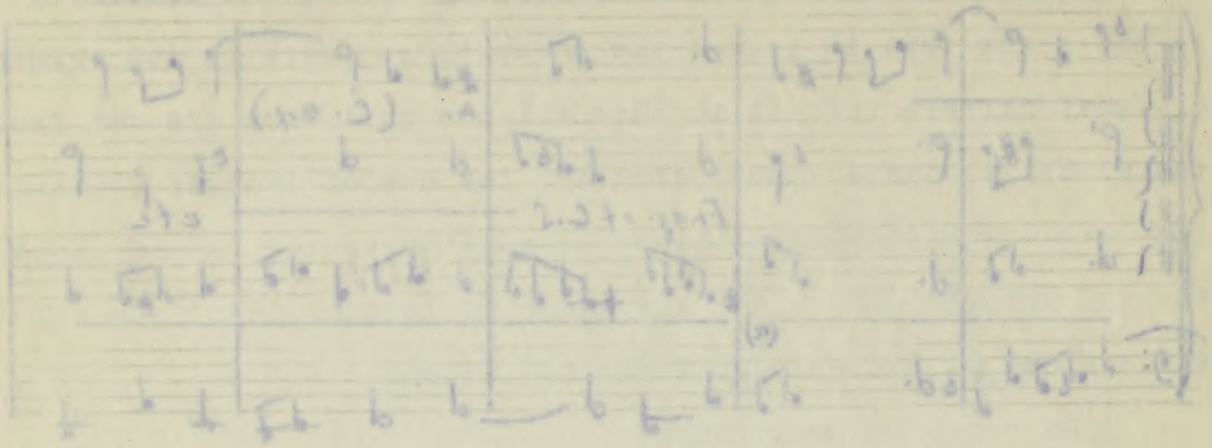
a) Calls for the following harmony (suspension of the fourth by the fifth):

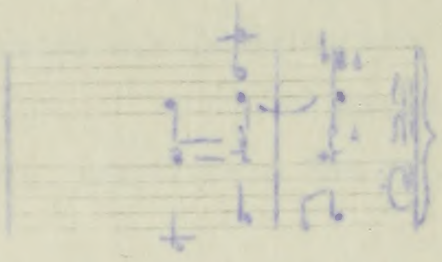


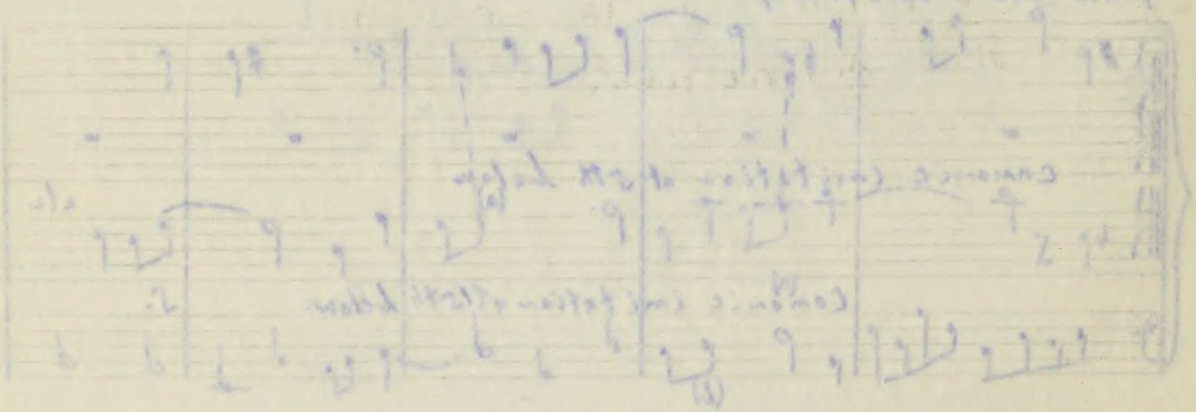
In Bach's realization there is the double embellishment of the suspension and the preparation (in the tenor); this is not permitted in the school.

219. B) Episode on the same theme, but more concise and in canonic imitation in three parts:







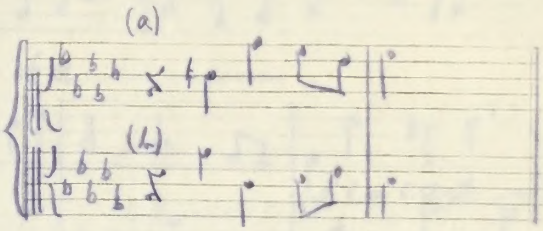


a) The hidden unisons are forbidden in the conservatory, together with the embellishment on the unison.

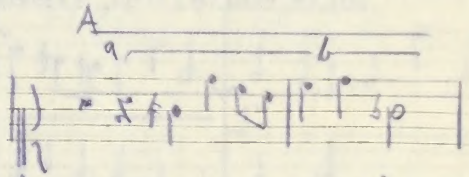
b) The conservatory does not permit one to embellish a note in the lower part which is heard in another part.

220. C) The principal theme and the conduct of the melodic line in the upper part (fugue in Bb minor from the WELL TEMPERED CLAVICHORD, the exposition of which has been analyzed above):

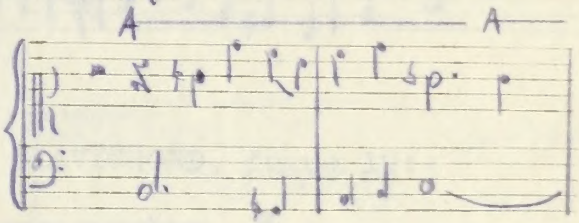
Elements of the episode:

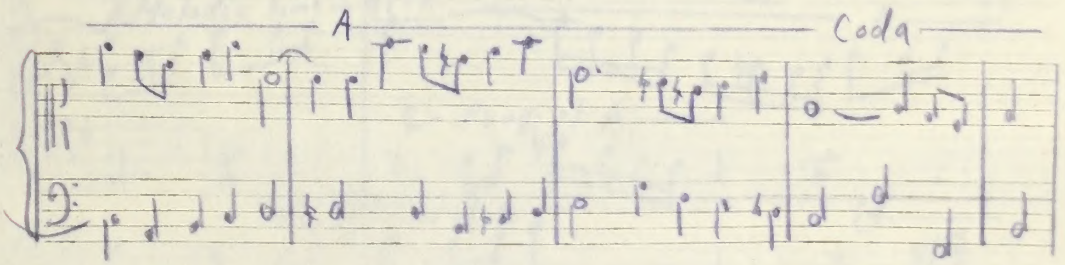


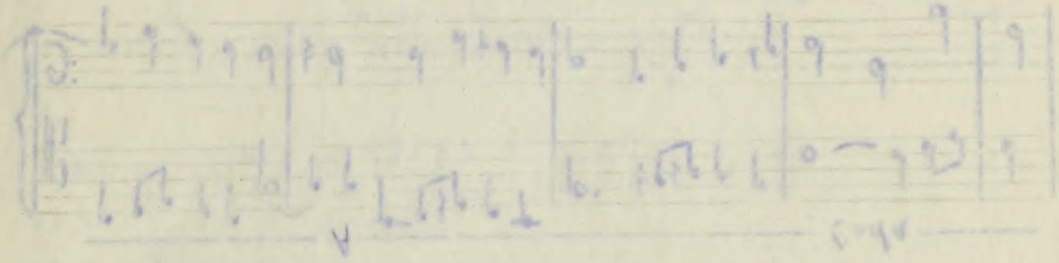
Combination of the two elements forming the principal theme:

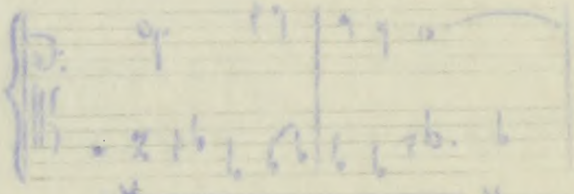


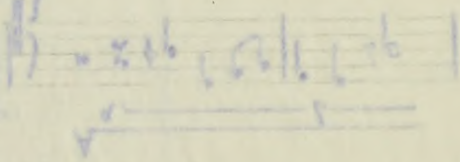
Melodic and harmonic plan:

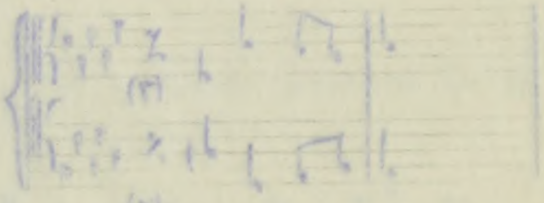




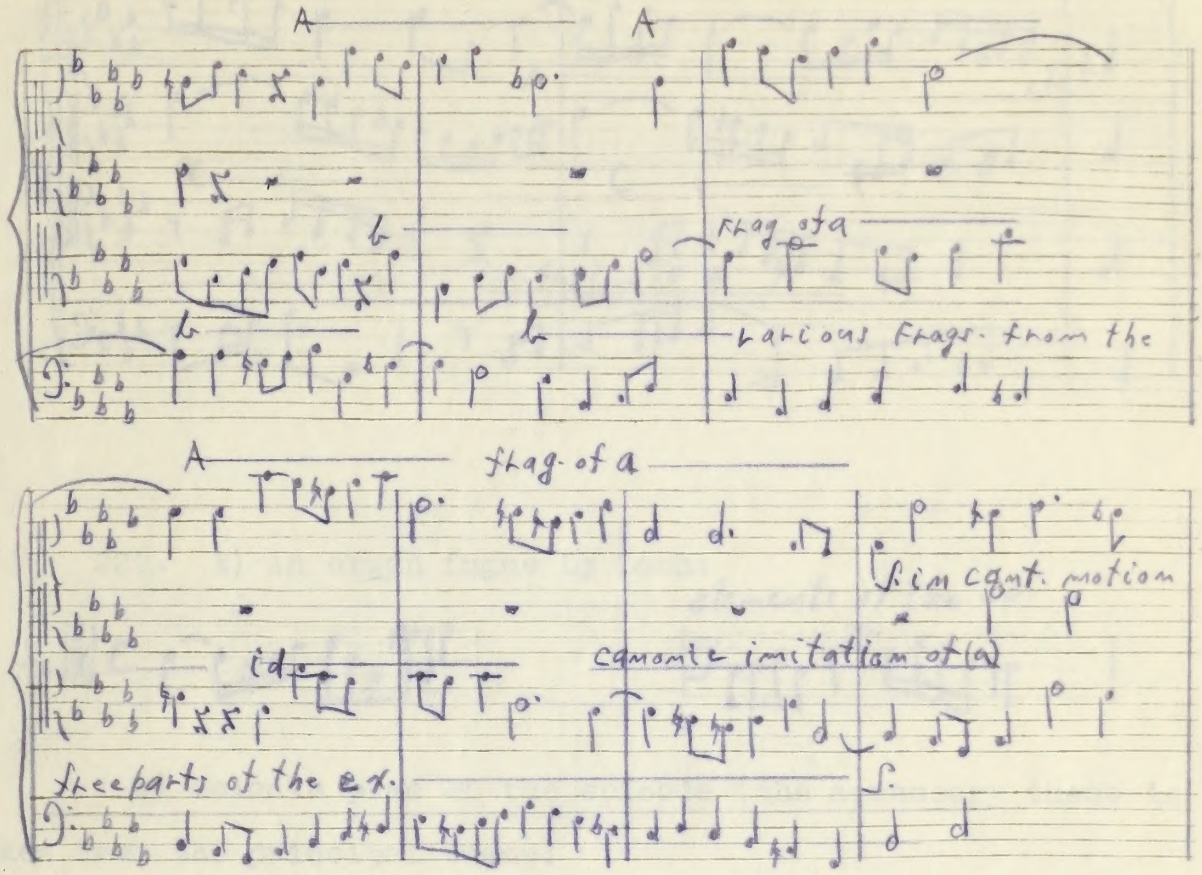




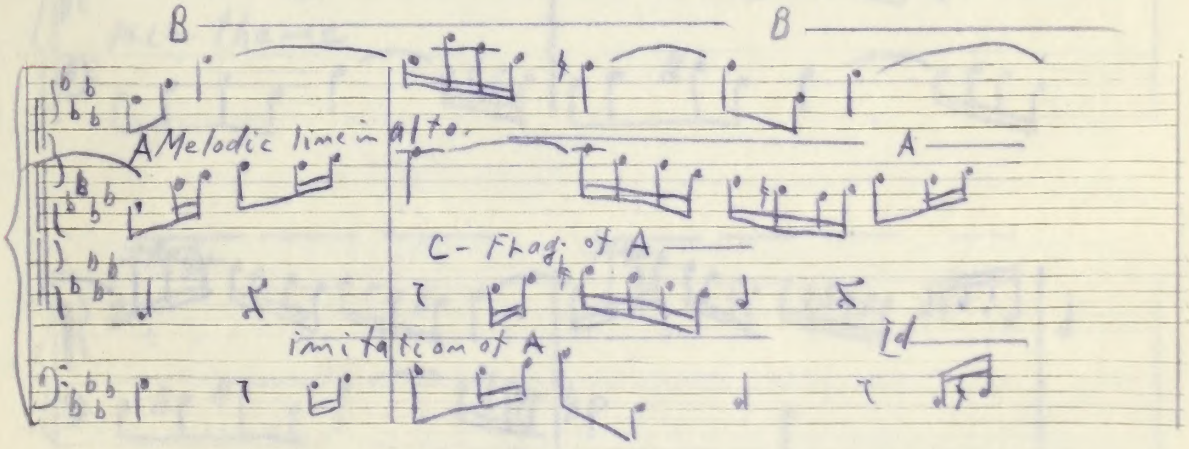


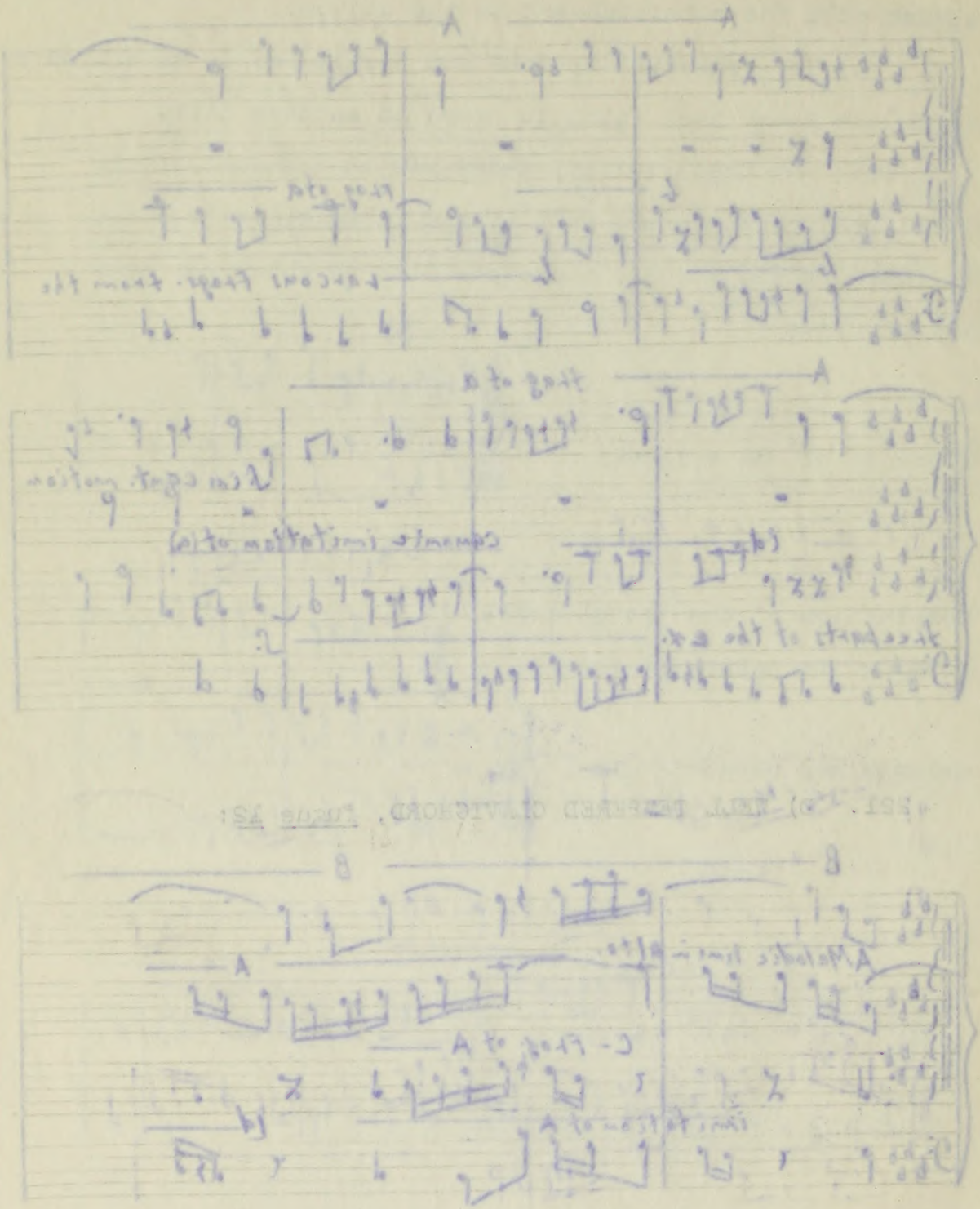


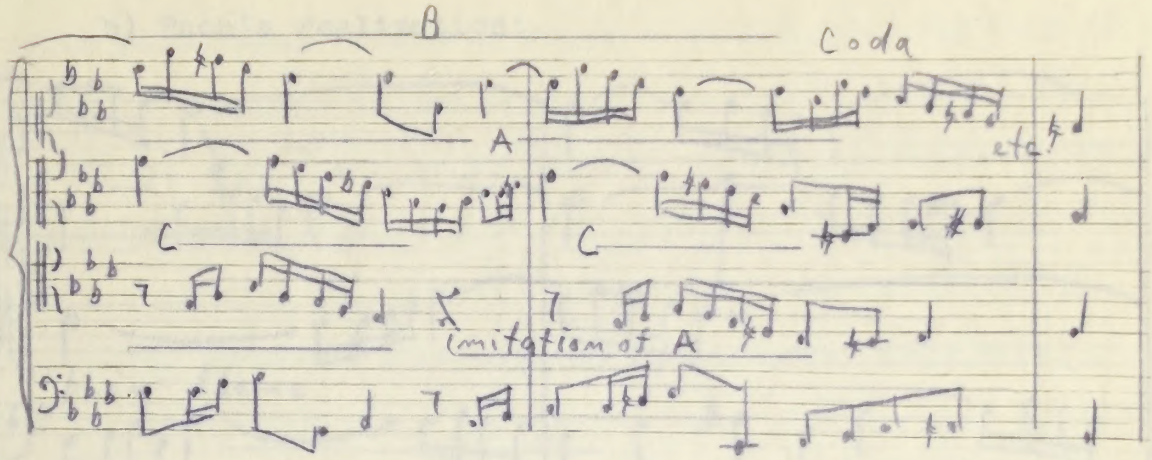
Bach's realization:



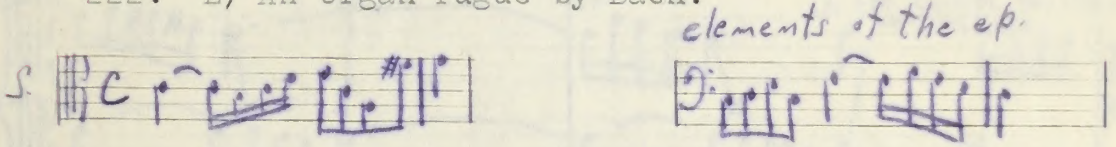
221. D) WELL TEMPERED CLAVICHORD, fugue 12:



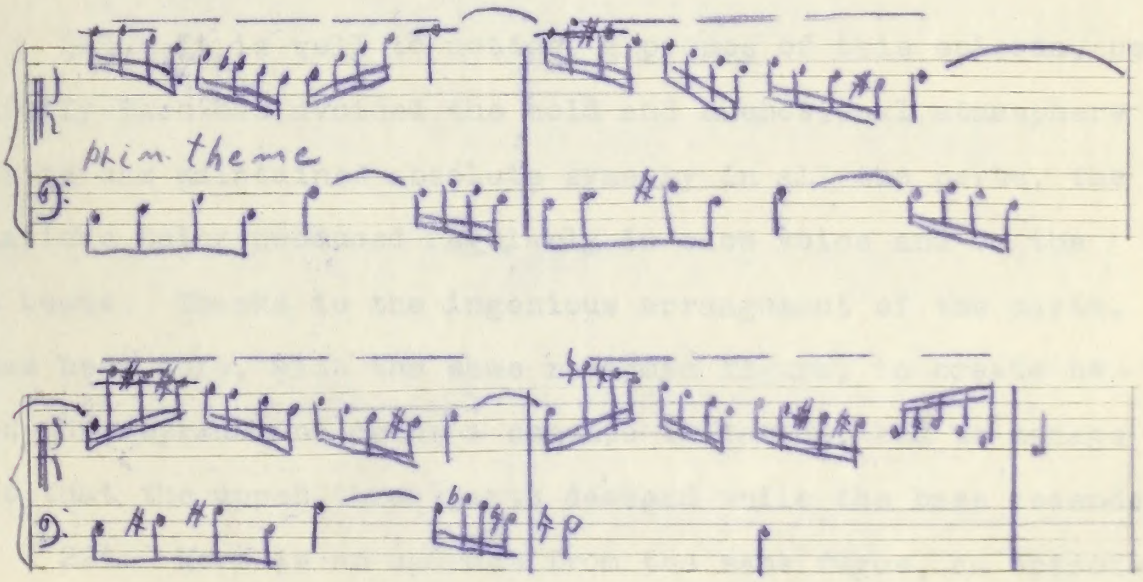


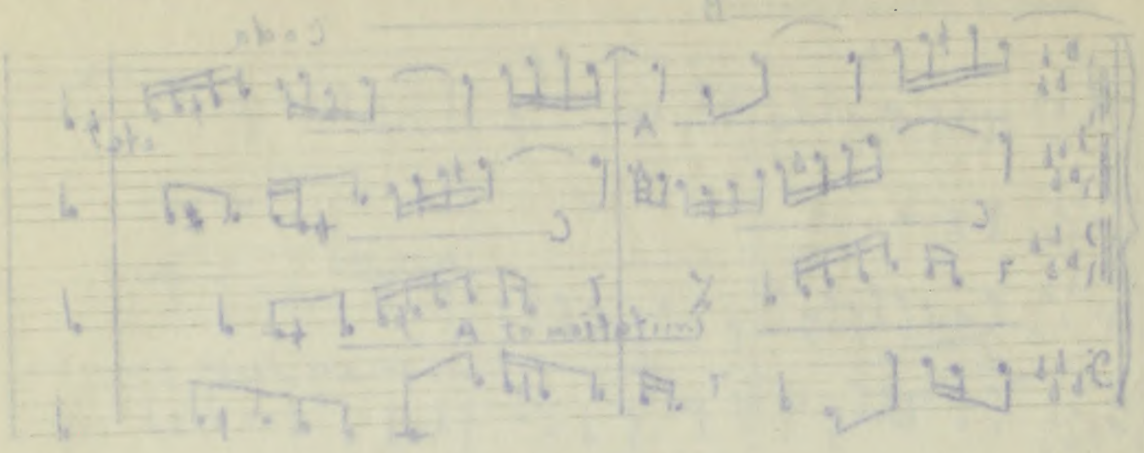


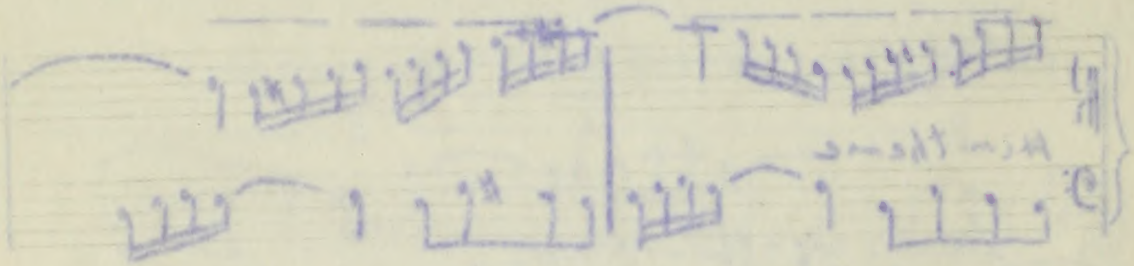
222. E) An organ fugue by Bach:

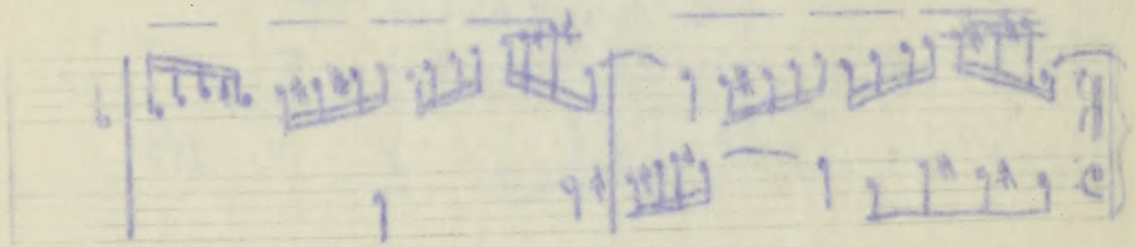


a) Melodic plan of the episode (the accessary theme is taken from the principal theme:

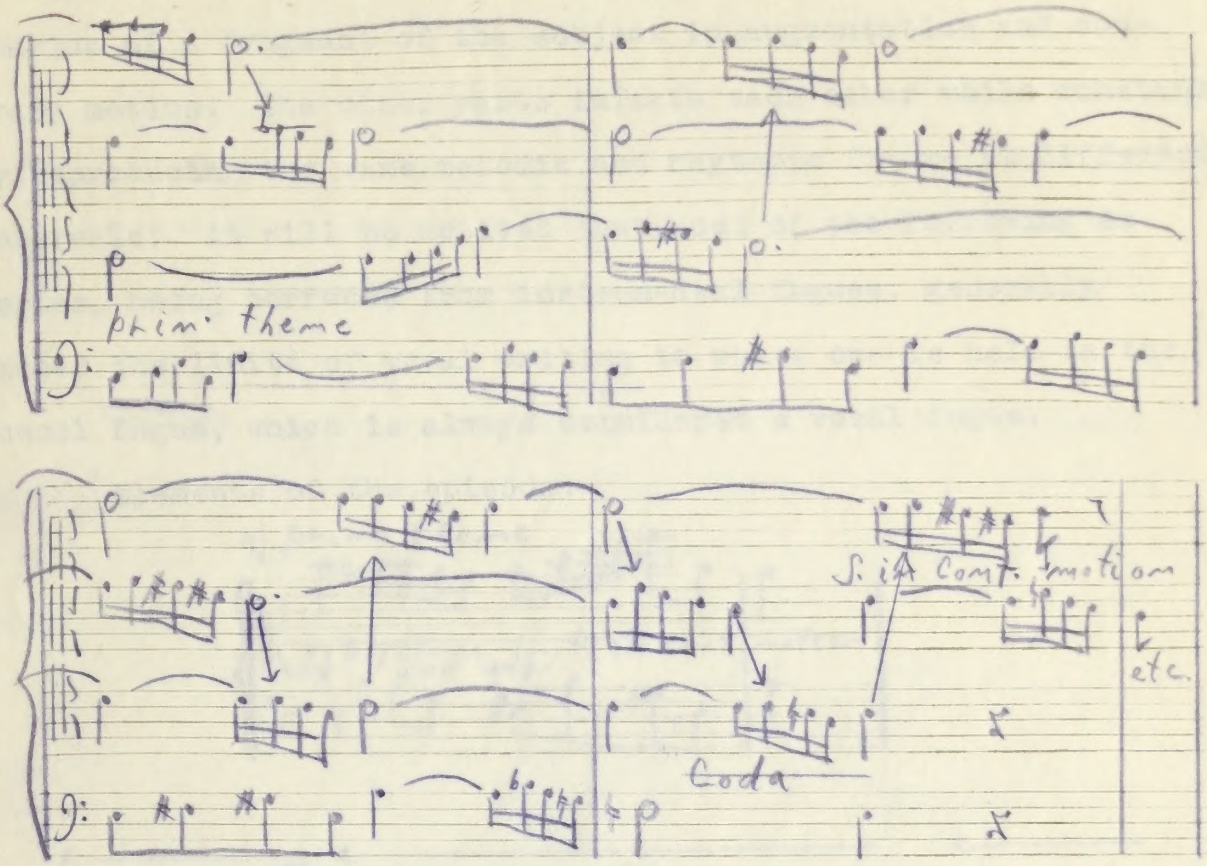






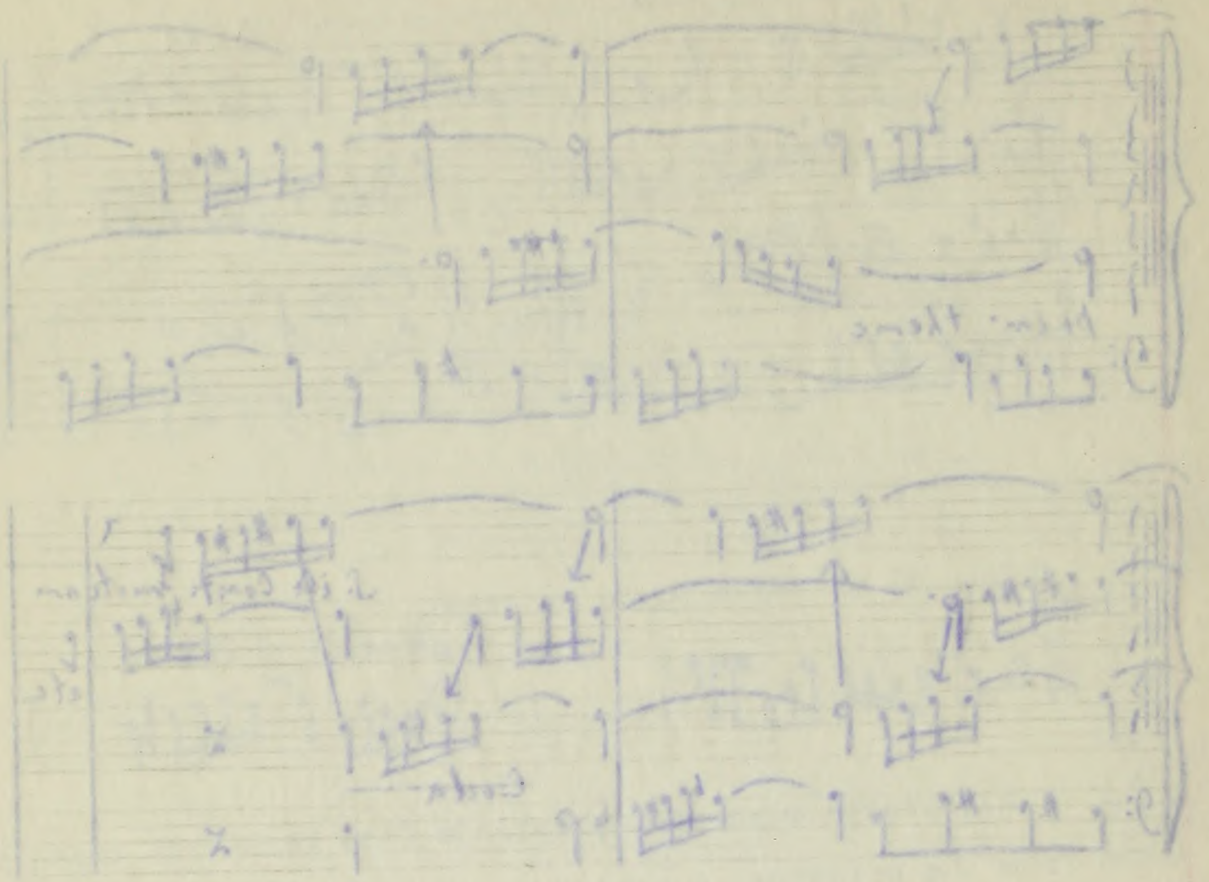


b) Bach's realization:



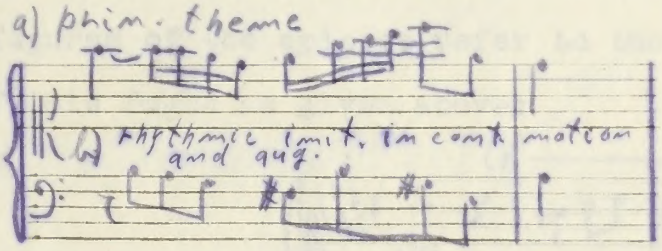
223. It is well to notice, a propos of this episode, how skilfully Bach has avoided the cold and unemotional atmosphere while he has maintained absolute symetry in all the parts, the imitations being produced regularly in each voice and on the same beats. Thanks to the ingenious arrangement of the parts, he has been able, with the same rhythmic figure, to create between the soprano and tenor a canonic imitation, and to manage it so that the upper three parts descend while the bass ascends.

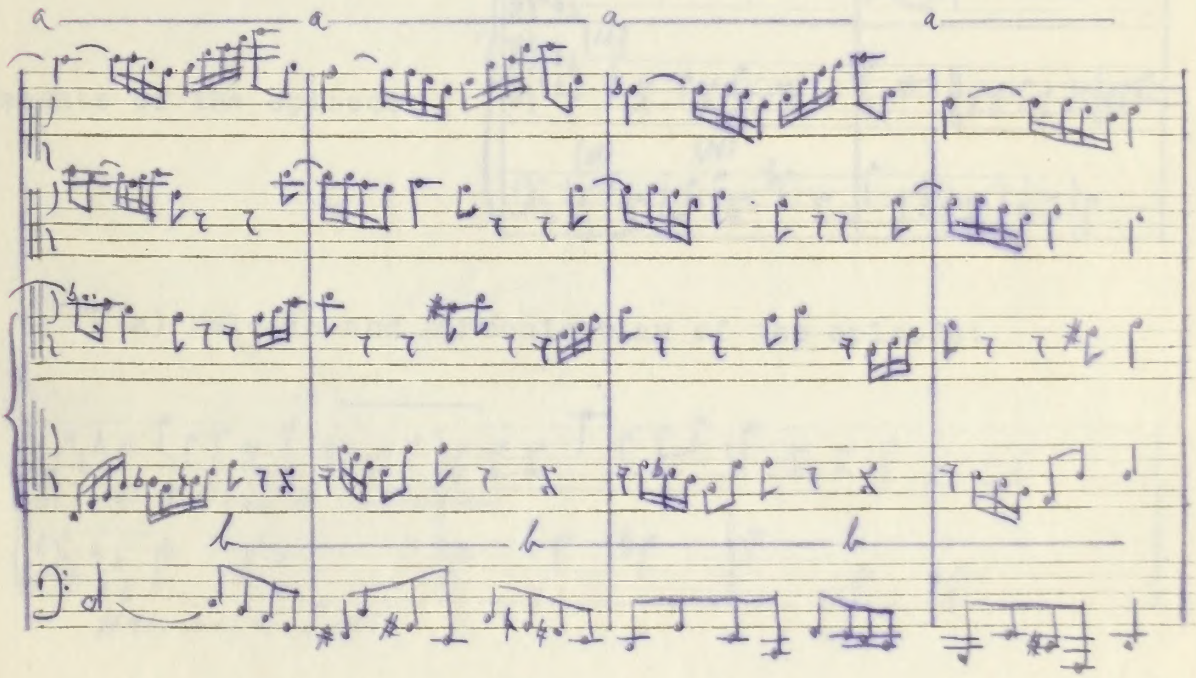
224. Here is an extract from the same fugue, an episode in five parts in which the melodic line is entirely exposed in

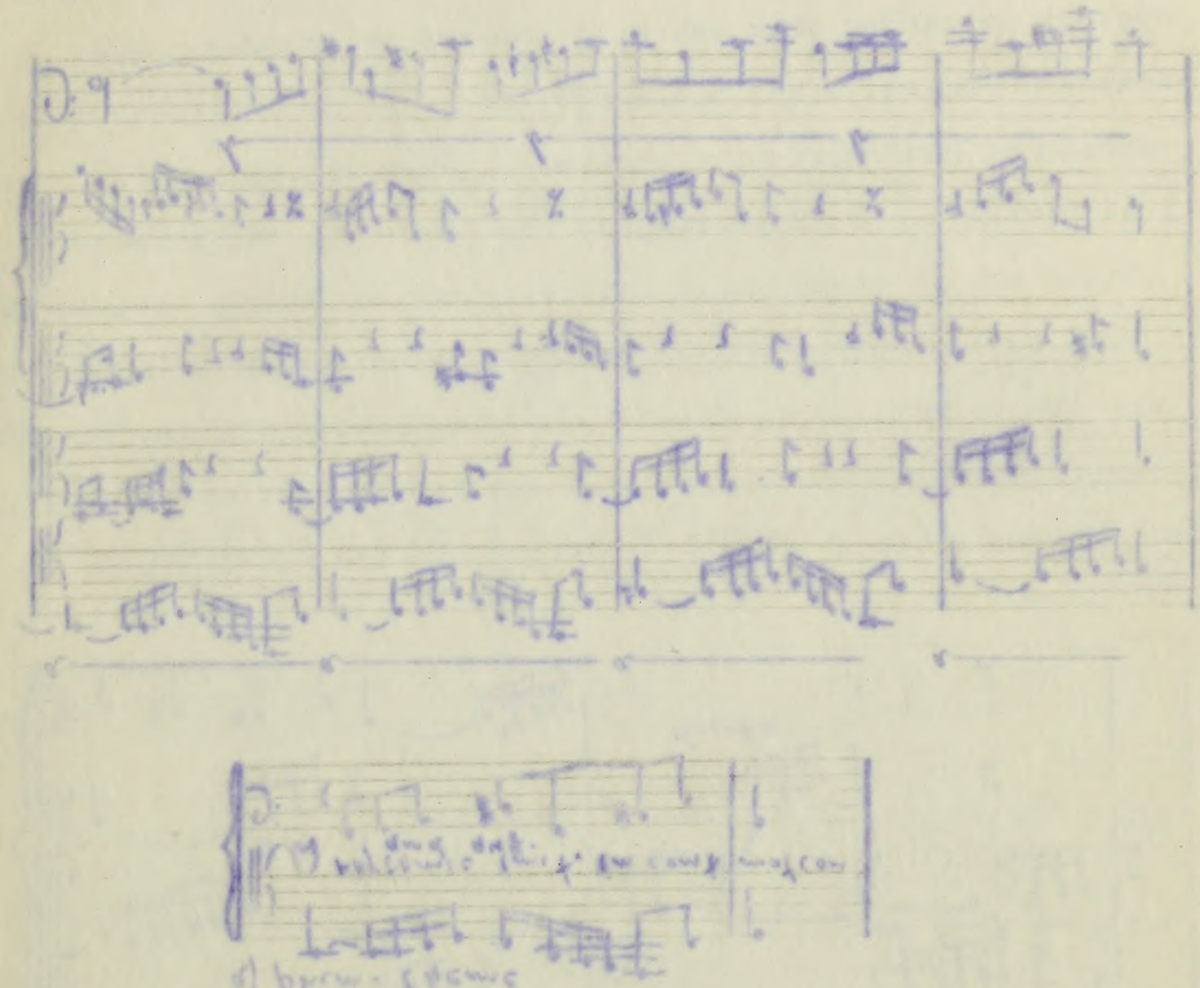


the upper part, while the bass engages in free and rhythmic imitation of a fragment of the subject in augmentation and contrary motion. The other parts imitate each other while constantly reproducing the same melodic and rhythmic figure at different intervals; it will be noticed that most of the following examples, being borrowed from instrumental fugues, generally exceed the limits of vocal writing to which one is held in the school fugue, which is always considered a vocal fugue.

Elements of the episode:





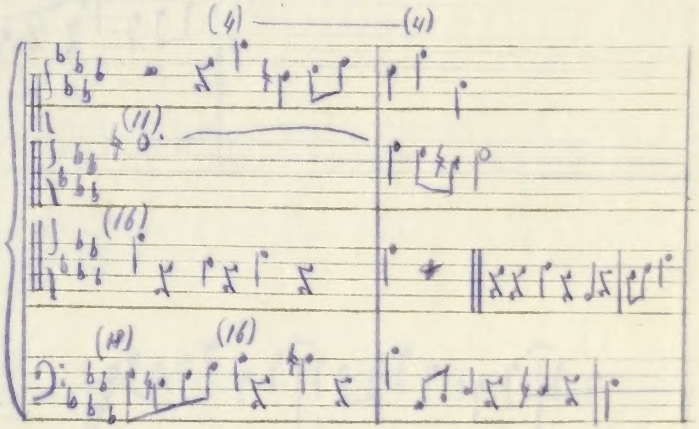


225. CASE III. TWO PARTS IMITATING EACH OTHER WHILE ALTERNATELY SOUNDING THE PRINCIPAL THEME.

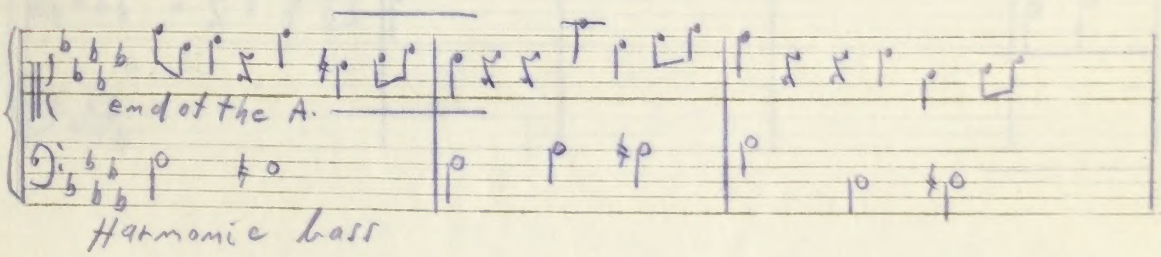
THE MELODIC LINE OF THE EPISODE APPEARS ALTERNATELY IN THE SAME TWO PARTS. THE OTHER PARTS IMITATE EACH OTHER WHILE SOUNDING EITHER FRAGMENTS OF THE PRINCIPAL THEME OR VARIOUS FIGURES TAKEN FROM THE SUBJECT, COUNTERSUBJECT, OR FREE PARTS OF THE EXPOSITION.

A) The following example is taken from the Bach fugue in B♭ minor (WELL-TEMPERED CLAVICHORD); the numbers placed above some of the figures of the episode refer to the analysis of the exposition of this fugue as given above:

Elements of the episode:



a) Melodic and harmonic plan of the episode:

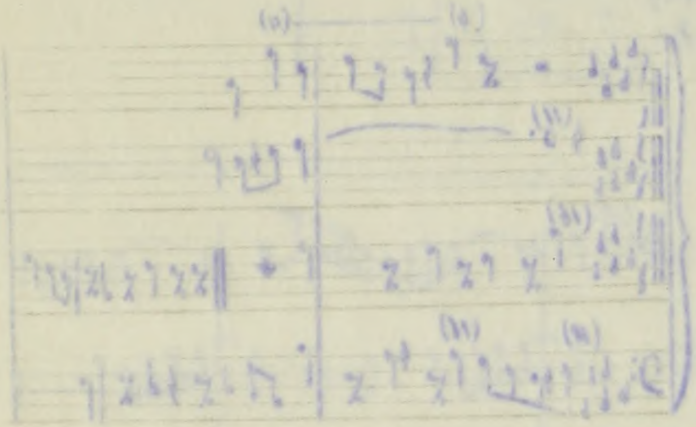


925. CASE XII. TWO PARTS IMITATING EACH OTHER WHILE ALTERNATELY SOUNDING THE PRINCIPAL THEME.

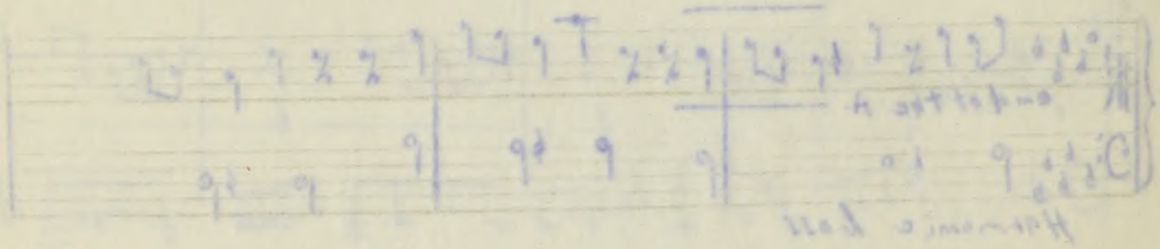
THE MELODIC LINE OF THE SPECIOUS APPEARS ALTERNATELY IN THE SAME TWO PARTS. THE OTHER PARTS IMITATE EACH OTHER WHILE SOUNDING EITHER FRAGMENTS OF THE PRINCIPAL THEME OR VARIOUS FIGURES TAKEN FROM THE SUBJECT, COUNTERSUBJECT, OR FREE PARTS OF THE EXPOSITION.

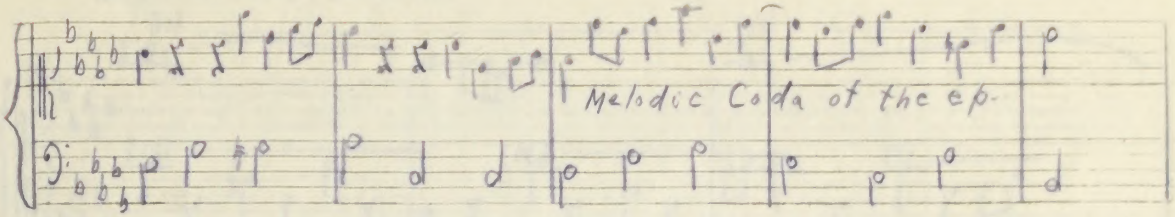
A) The following example is taken from the Bach Fugue in Bb minor (WELL-TEMPERED CLAVICHORD); the numbers placed above some of the figures of the episode refer to the analysis of the exposition of this fugue as given above:

Elements of the episode:

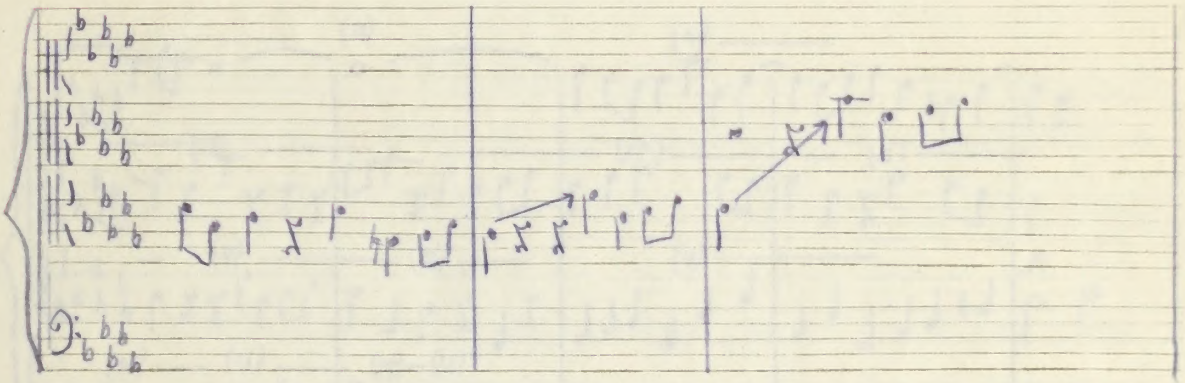


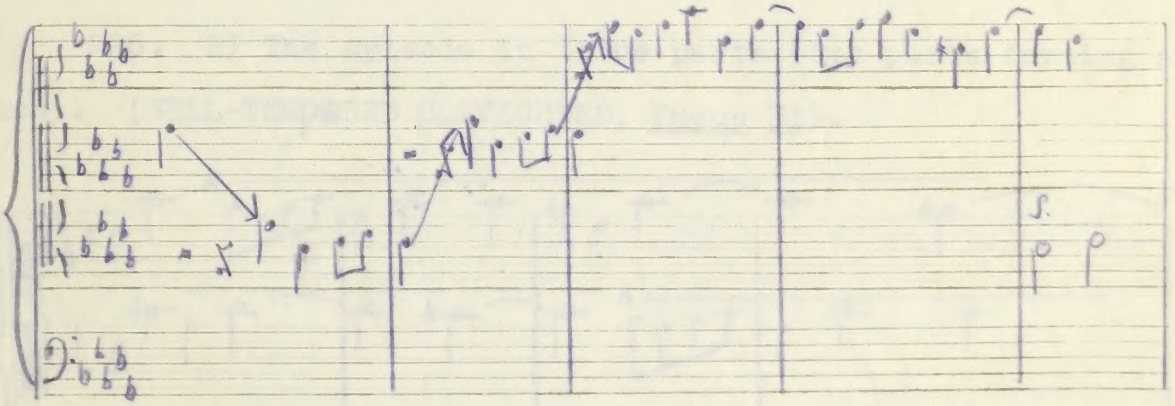
a) Melodic and harmonic plan of the episode:

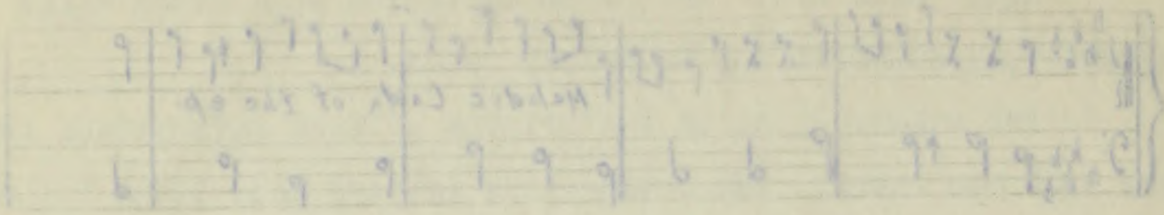


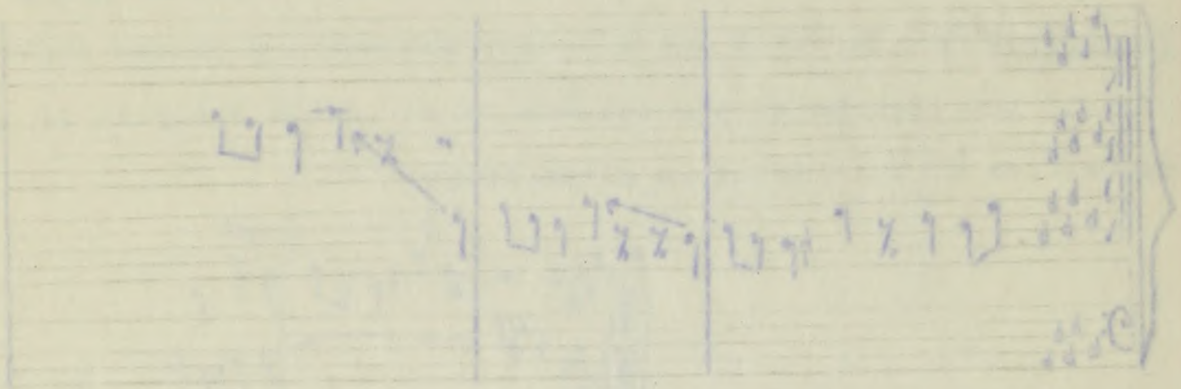


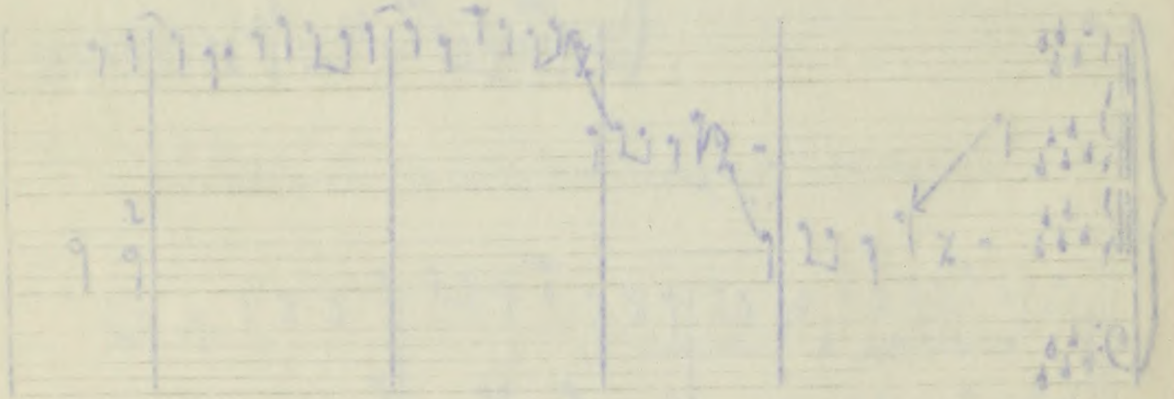
b) Plan of execution:



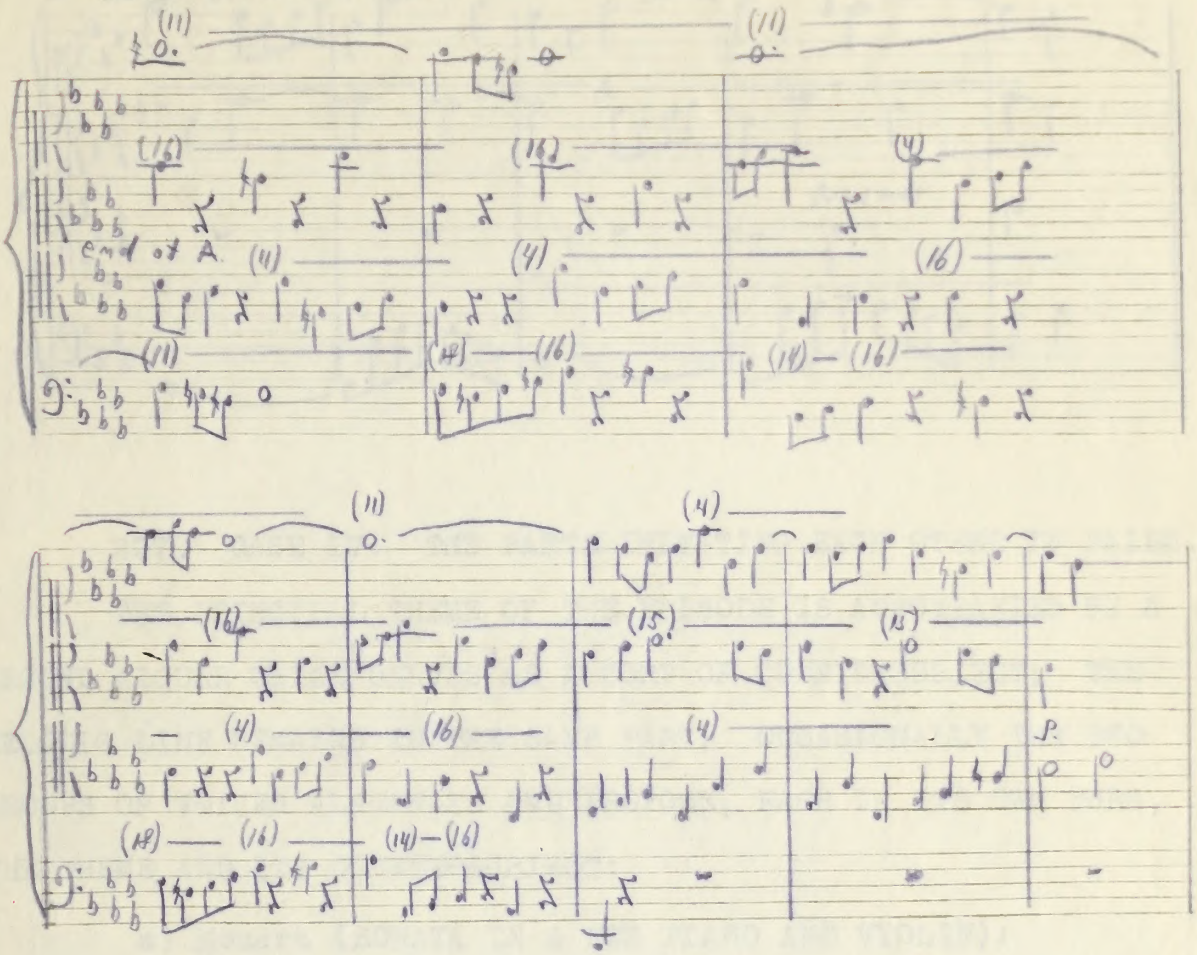




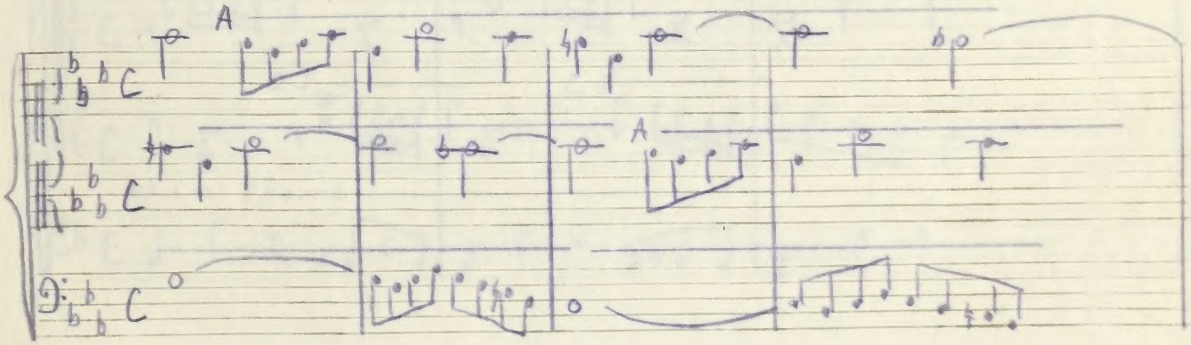


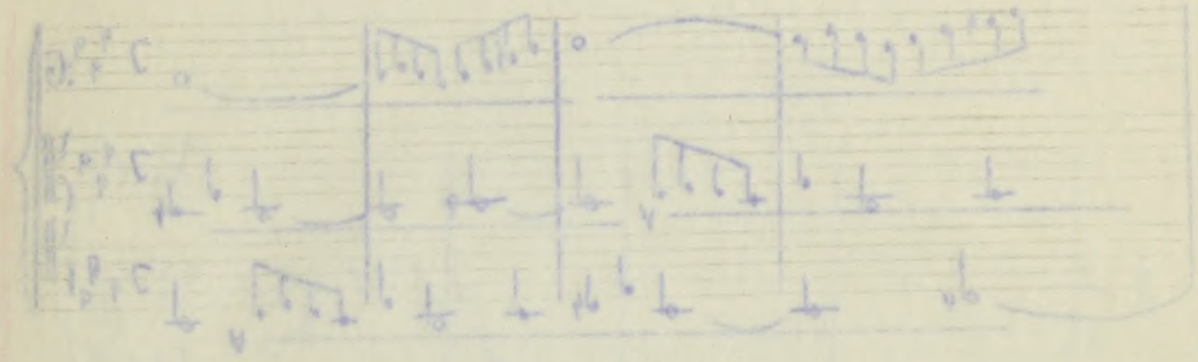


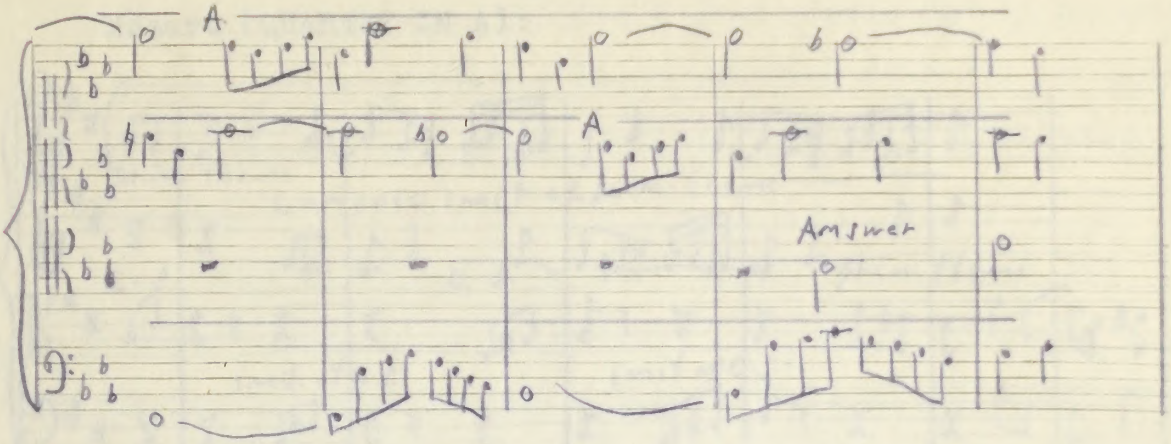
Bach's realization:



226. B) The episode in three parts (two parts forming a canon). (WELL-TEMPERED CLAVICHORD, fugue 31).



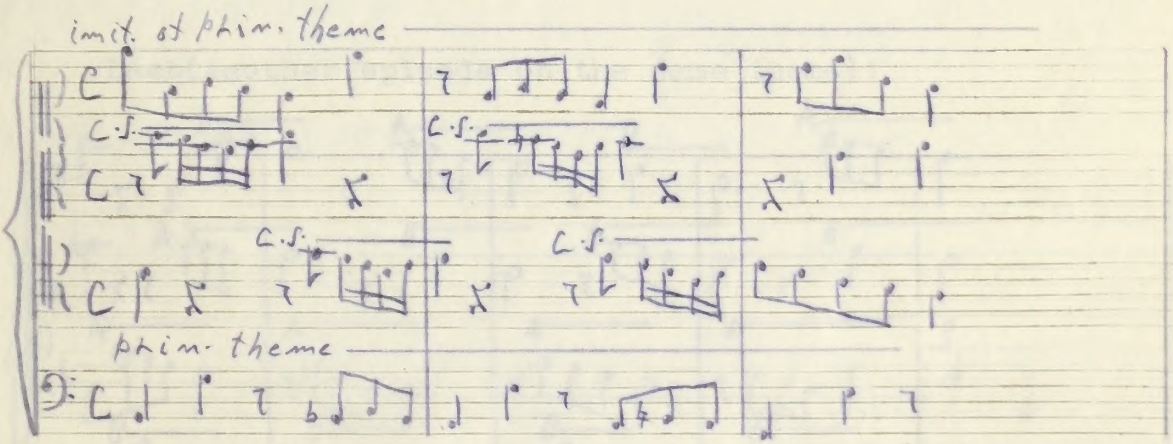


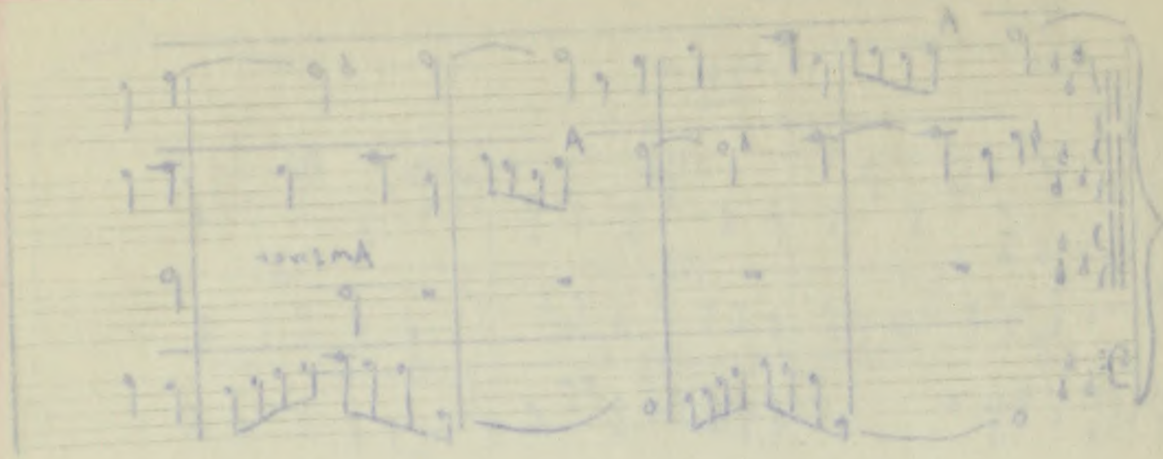


227. CASE IV. THE PARTS IMITATING EACH OTHER IN PAIRS.

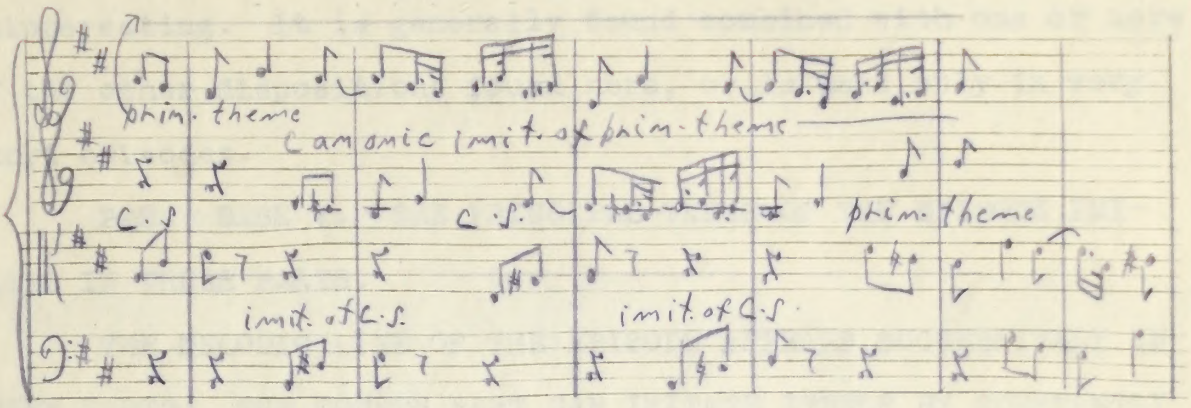
THE PRINCIPAL THEME OF THE EPISODE IS ACCOMPANIED BY A SECOND FIGURE WHICH SERVES AS A SORT OF COUNTERSUBJECT; THE MELODIC LINE REMAINS IN THE SAME PART; OCCASIONALLY THE TWO GROUPS OF VOICES ALTERNATE AND PROPOSE, EACH IN ITS OWN TURN, THE THEME AND ITS COUNTERSUBJECT:

a) Mozart (SONATA IN A FOR PIANO AND VIOLIN):

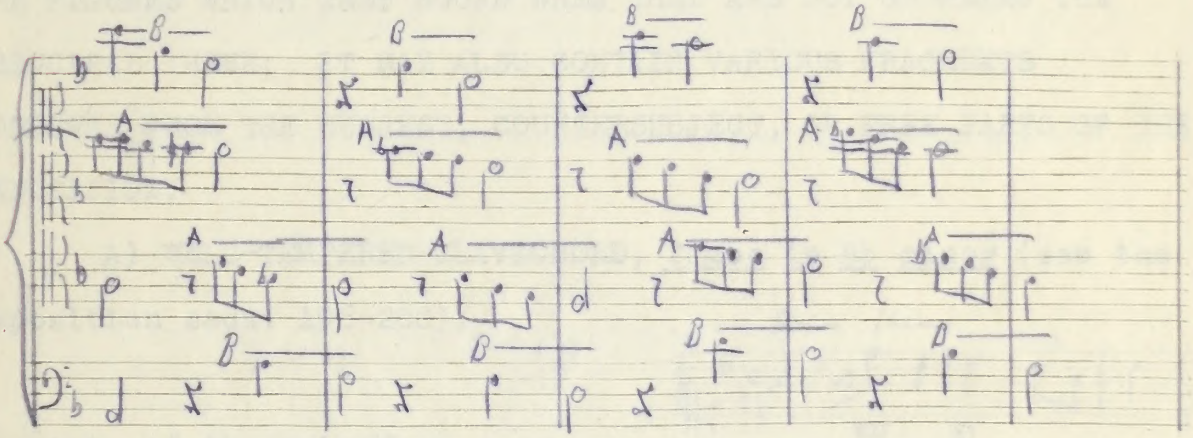




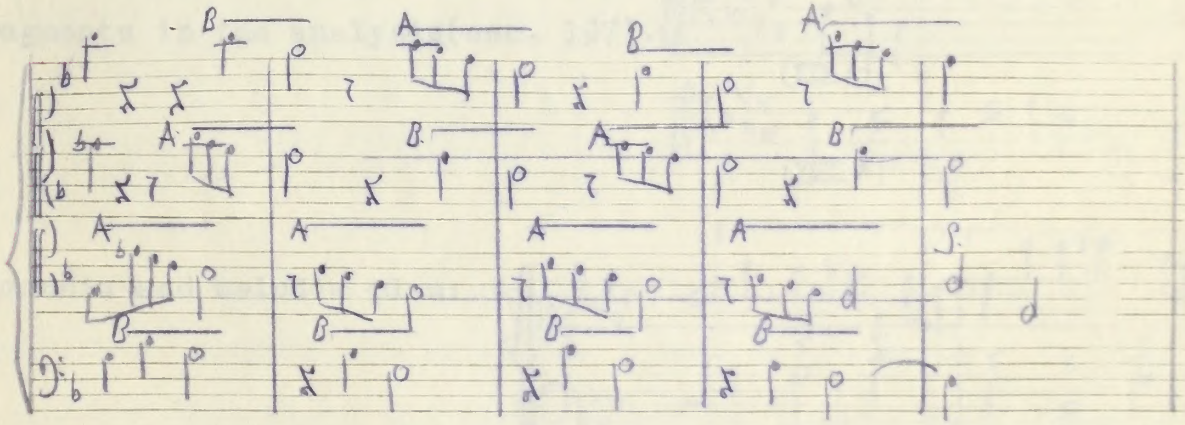
Mozart (QUARTET IN A):

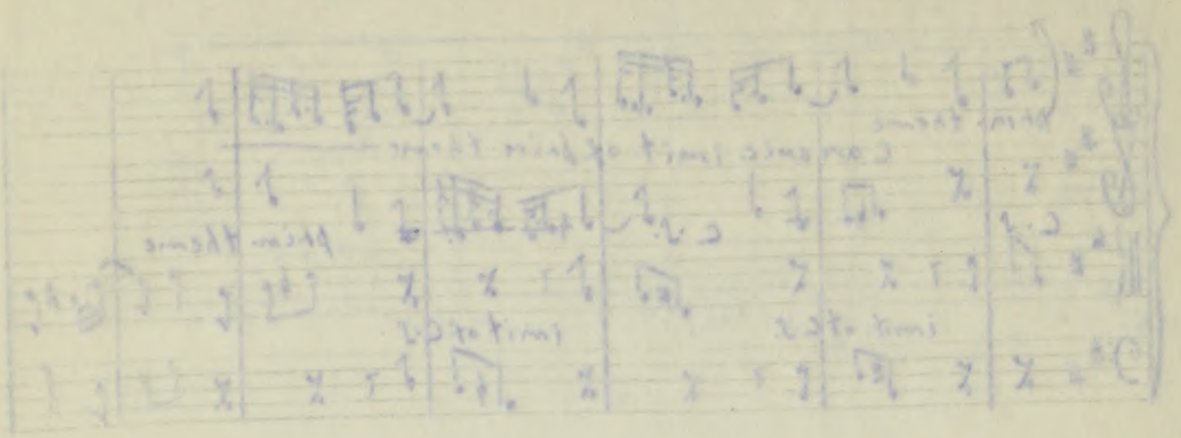


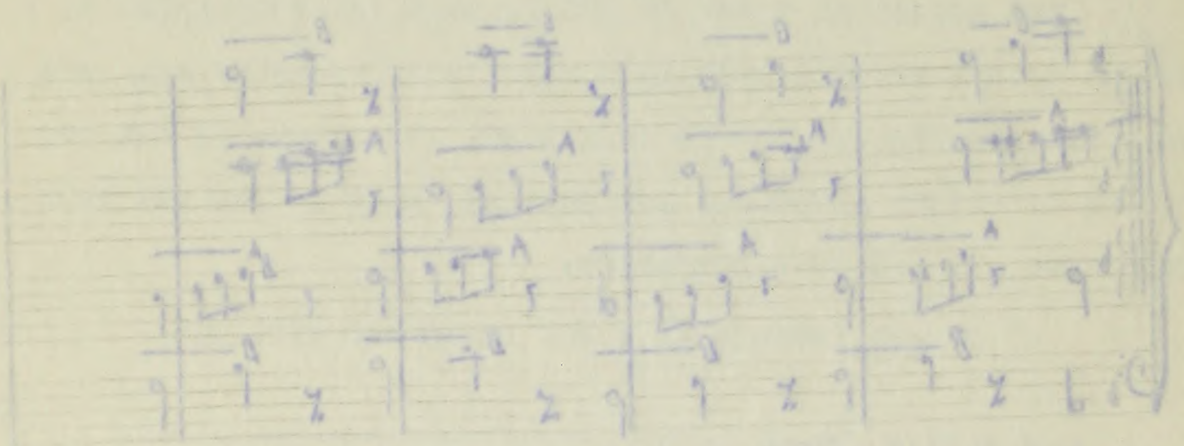
Bach (ART OF FUGUE, No. 4):

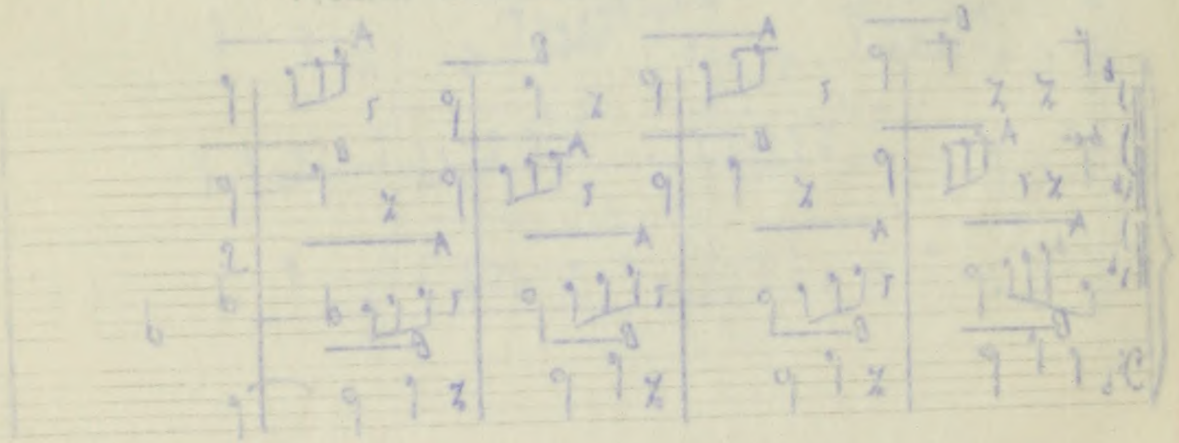


Bach(Another episode on the same theme):









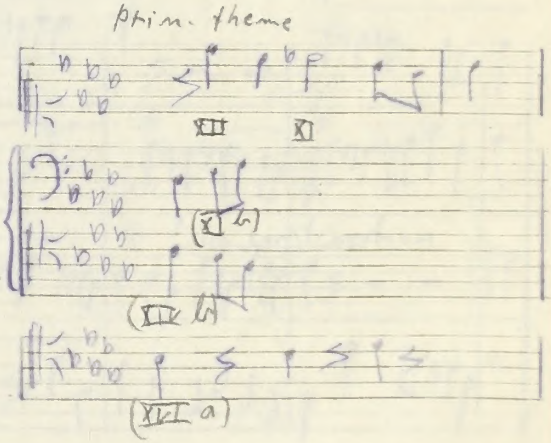
This form of episode is rarely used alone, for it is very uninteresting. It is generally found combined with one or more of the other dispositions found here, or is used only in very short episodes.

228. CASE V. THE PRINCIPAL THEME OF THE EPISODE IMITATED IN THREE PARTS.

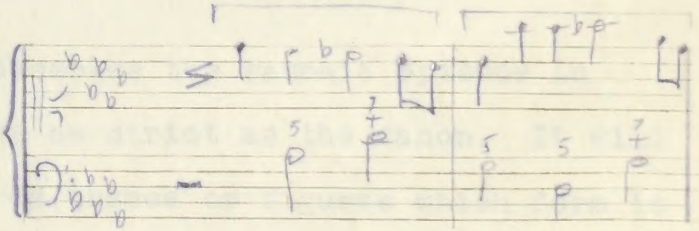
THE MELODIC LINE OF THE EPISODE APPEARS SUCCESSIVELY IN THREE PARTS; THE FOURTH PART CAN IMITATE ITSELF BY CONSTANTLY REPRODUCING THE SAME FIGURE, OR CAN BORROW FROM THE OTHER PARTS THE FIGURES WHICH THEY SOUND WHEN THEY ARE NOT SOUNDING THE PRINCIPAL THEME; IT MAY ALSO CONTAIN VARIOUS FRAGMENTS BORROWED FROM THE SUBJECT, COUNTERSUBJECT, OR FREE PARTS OF THE EXPOSITION.

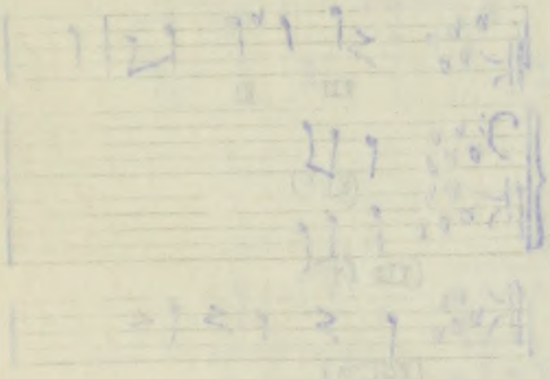
A) WELL-TEMPERED CLAVICHORD, fugue in B♭ minor (see the exposition secs. 196-200):

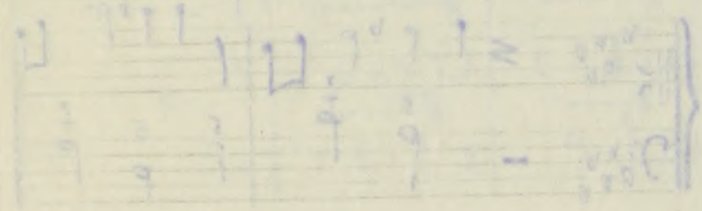
Elements of the episode:
(Roman numerals refer to the fragments in the analysis(sec. 197).

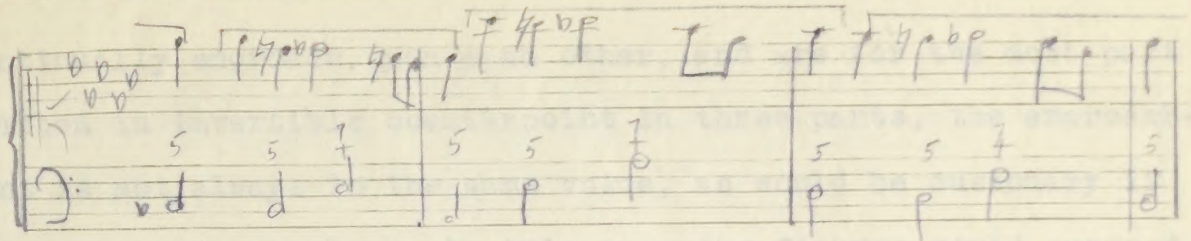


Harmonic and melodic plan:

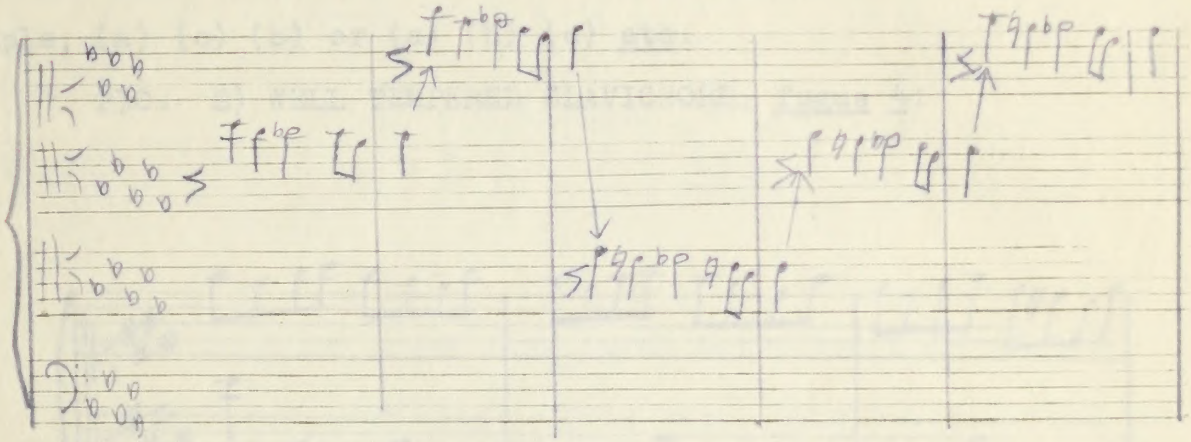




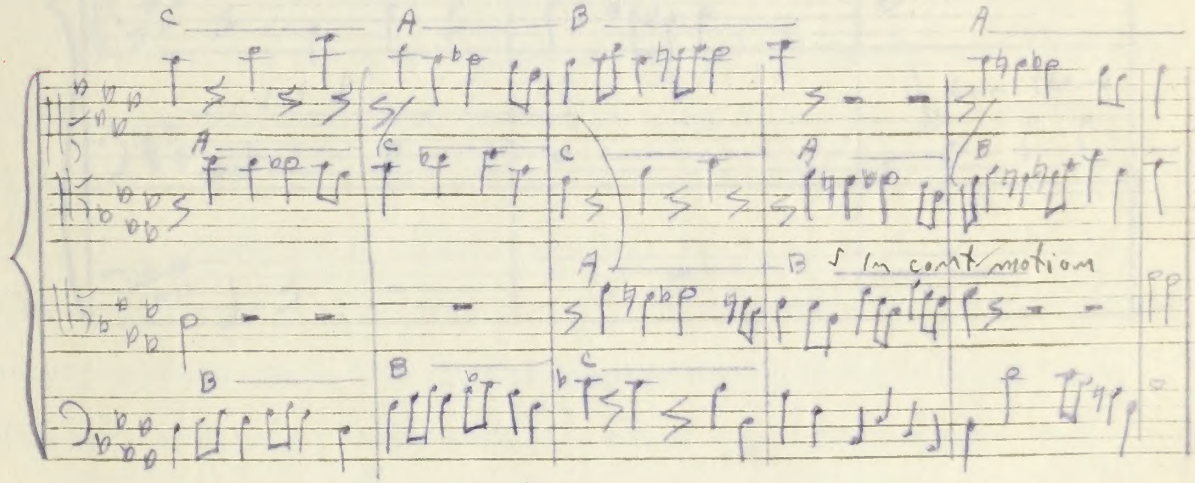




Plan of execution:



Bach's realization:


C
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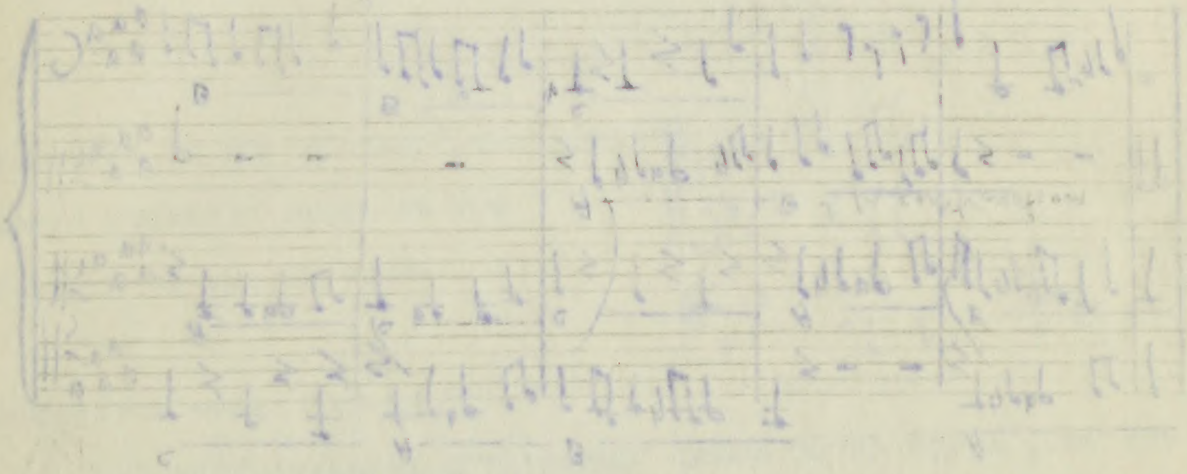
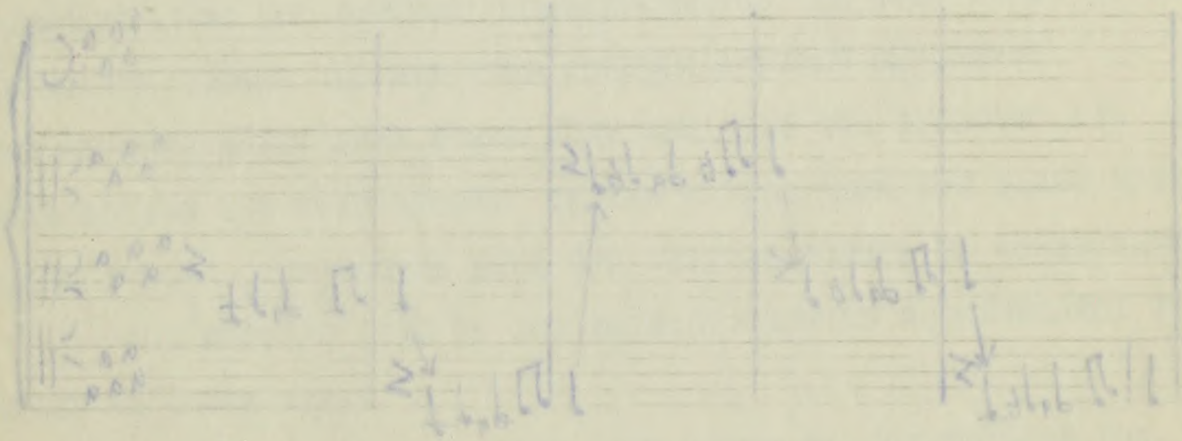
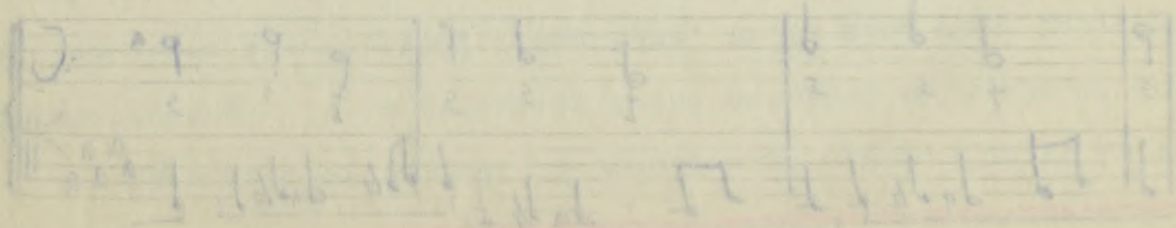
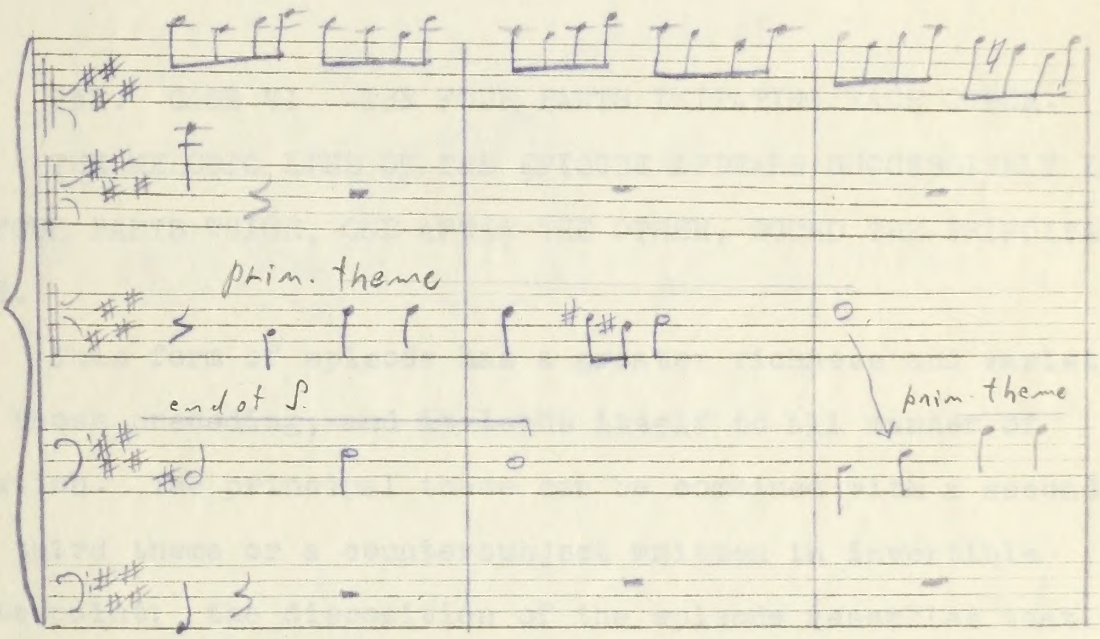


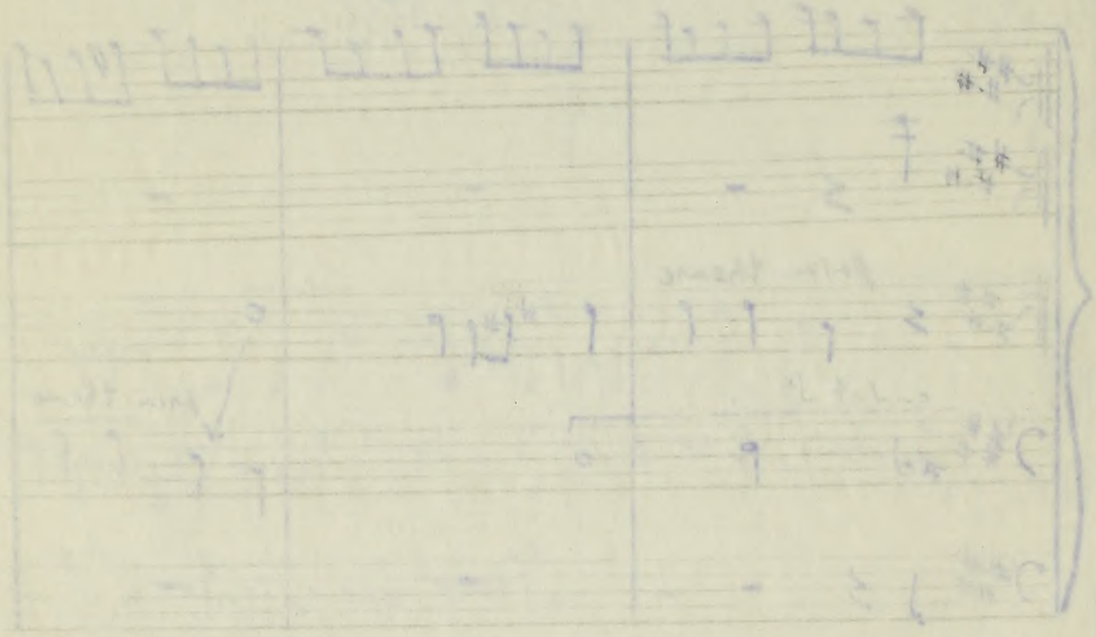


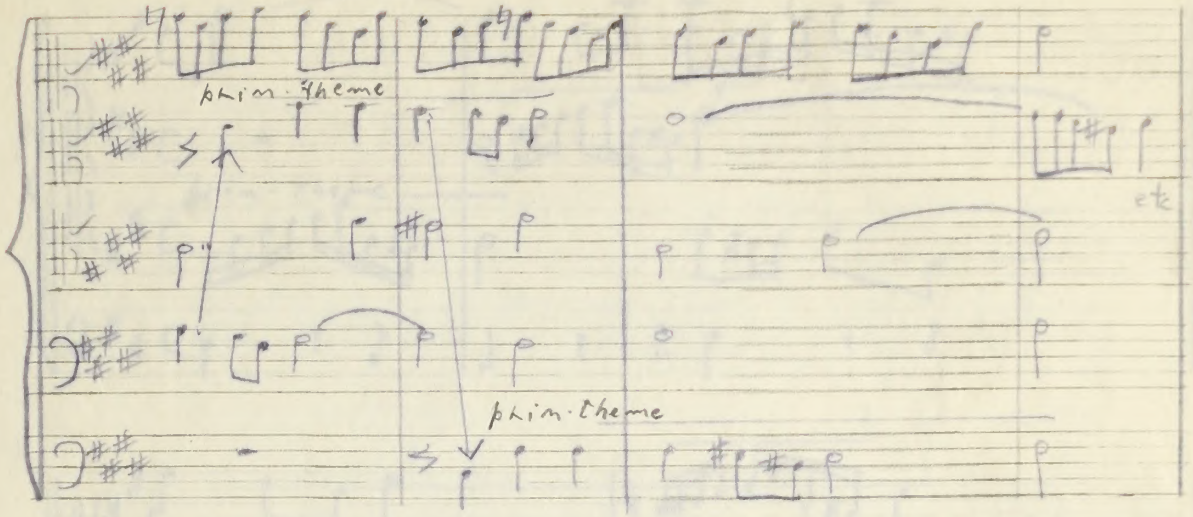


continually encroach upon each other, and are for the most part written in invertible counterpoint in three parts, the encroachment is not always in the same voice, as would be customary if the canon were regular; in this case the figures would succeed each other in all the parts in an established order. For example, (a) (c) (b) or (a) (b) (c) etc.

230. B) WELL TEMPERED CLAVICHORD, fugue 4:





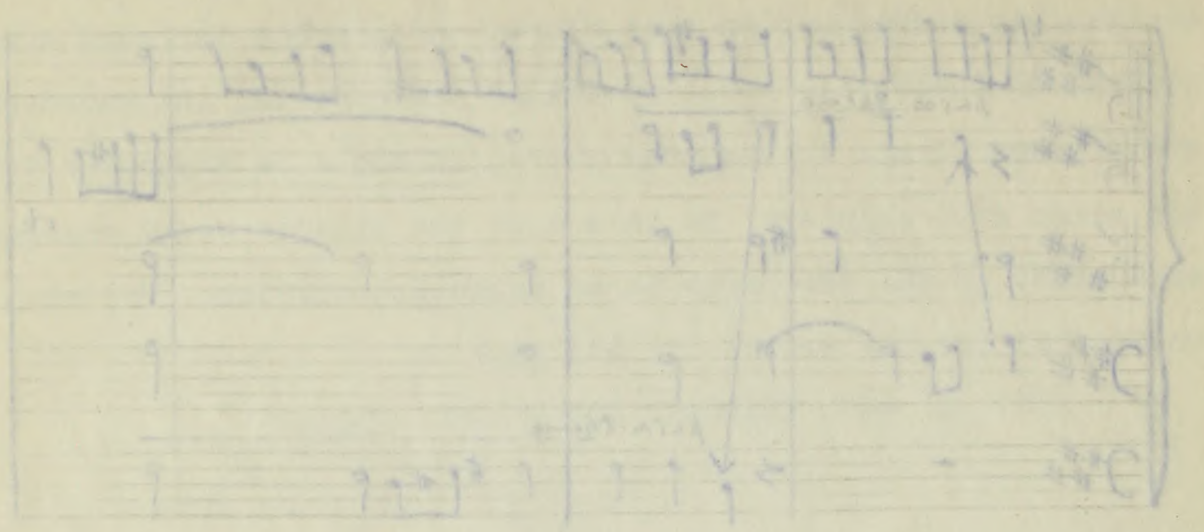


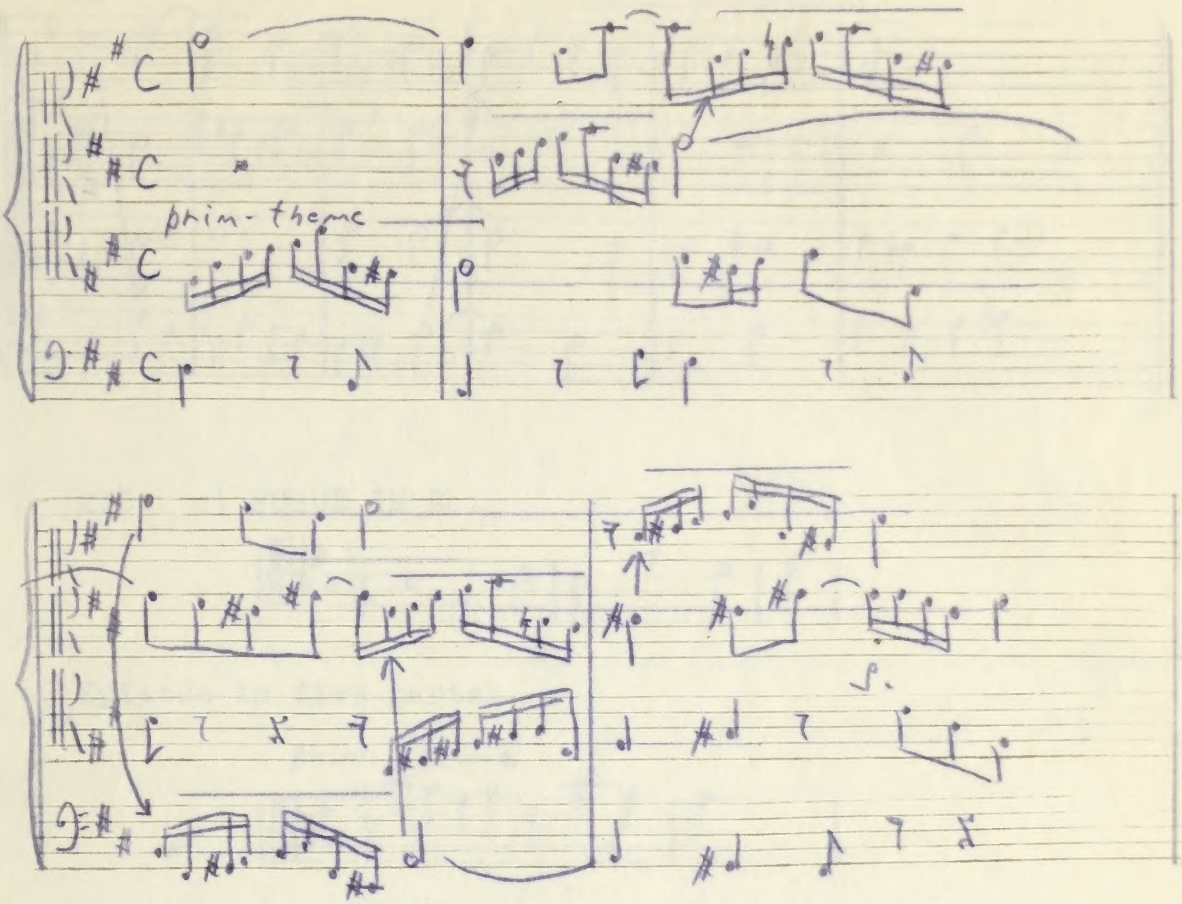
231. CASE VI. THE FOUR PARTS IMITATING EACH OTHER.

THE MELODIC LINE OF THE EPISODE APPEARS SUCCESSIVELY IN THE FOUR PARTS WHICH, ONE AFTER THE OTHER, SOUND THE PRINCIPAL THEME.

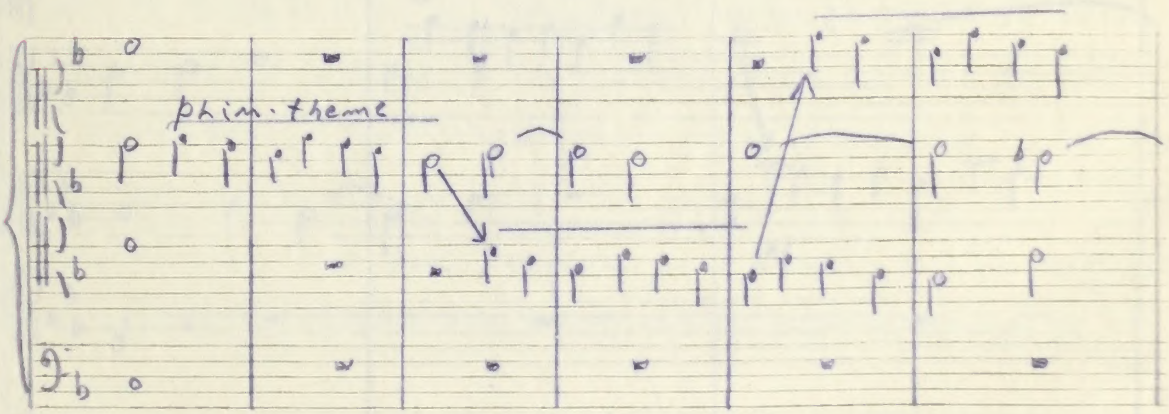
This form of episode has a greater richness and variety than those preceding, and it lends itself to all manner of imitation. The principal theme can be combined with a second or a third theme or a countersubject written in invertible counterpoint; the disposition of the episode resembles that of the exposition, all the themes appearing alternately in each part, but always with this difference: in the episode the imitations are at intervals which are arbitrarily chosen.

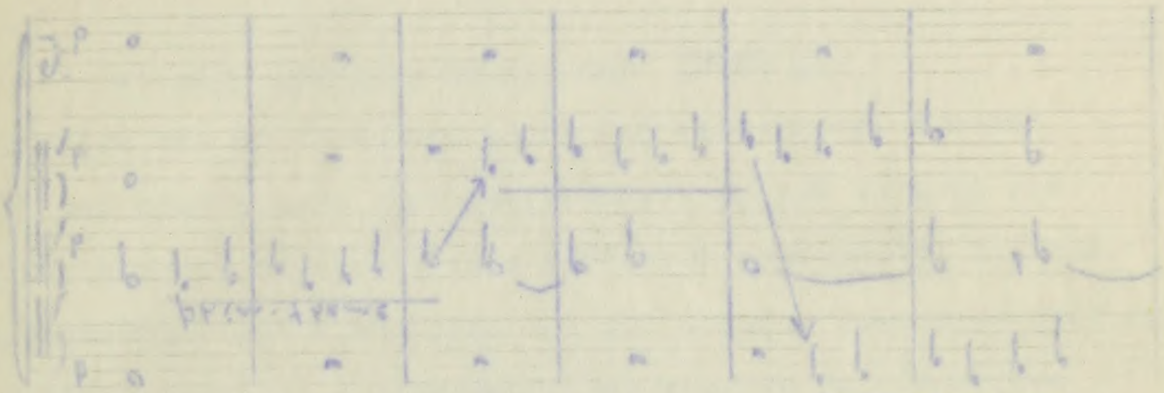
a) WELL-TEMPERED CLAVICHORD, fugue 24:

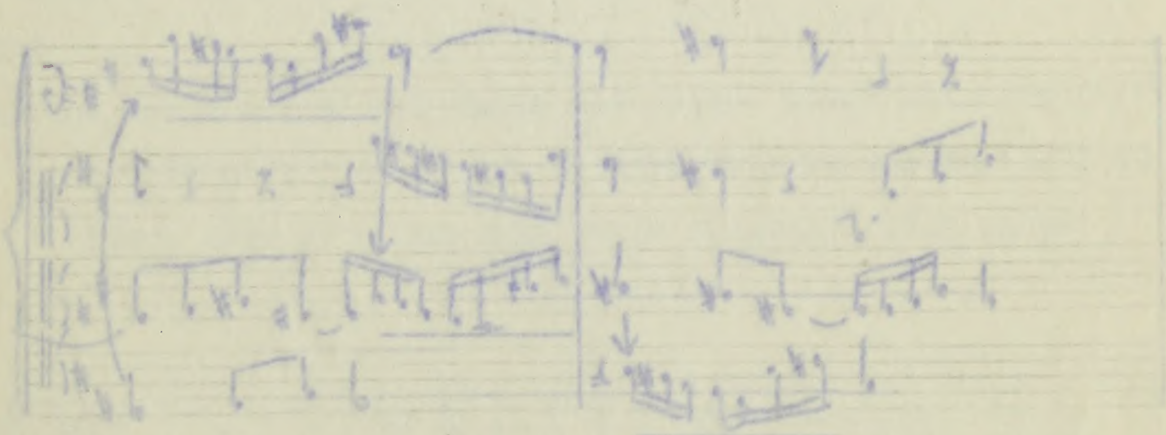


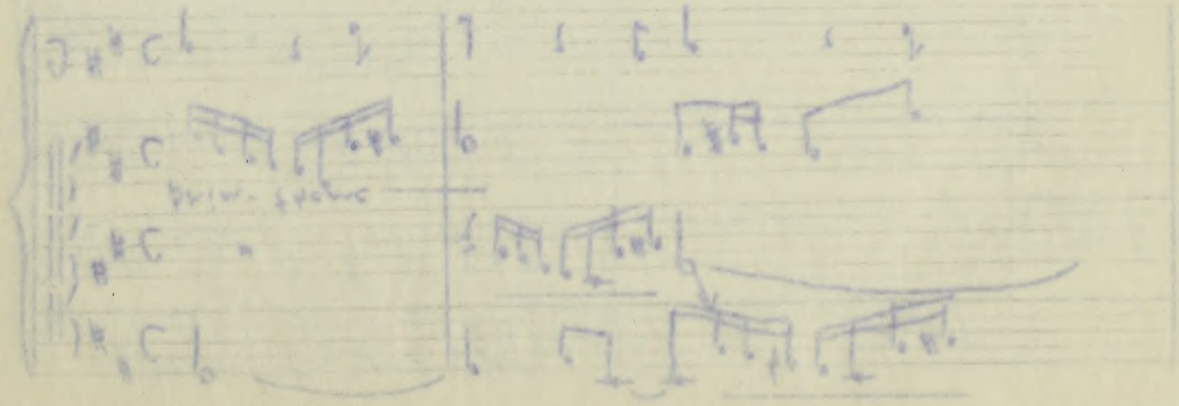


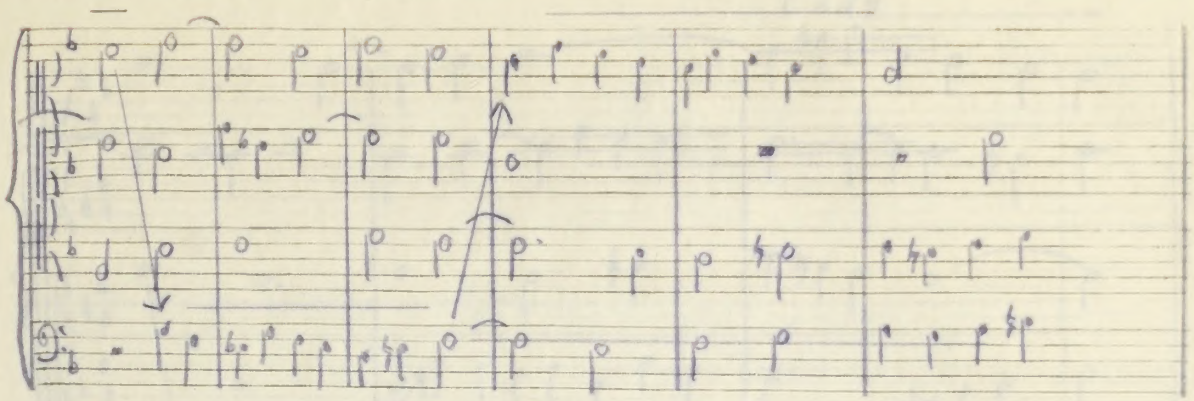
232. b) Handel. UTRECHT JUBILATE:



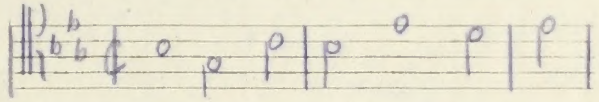




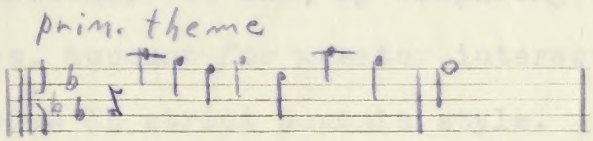


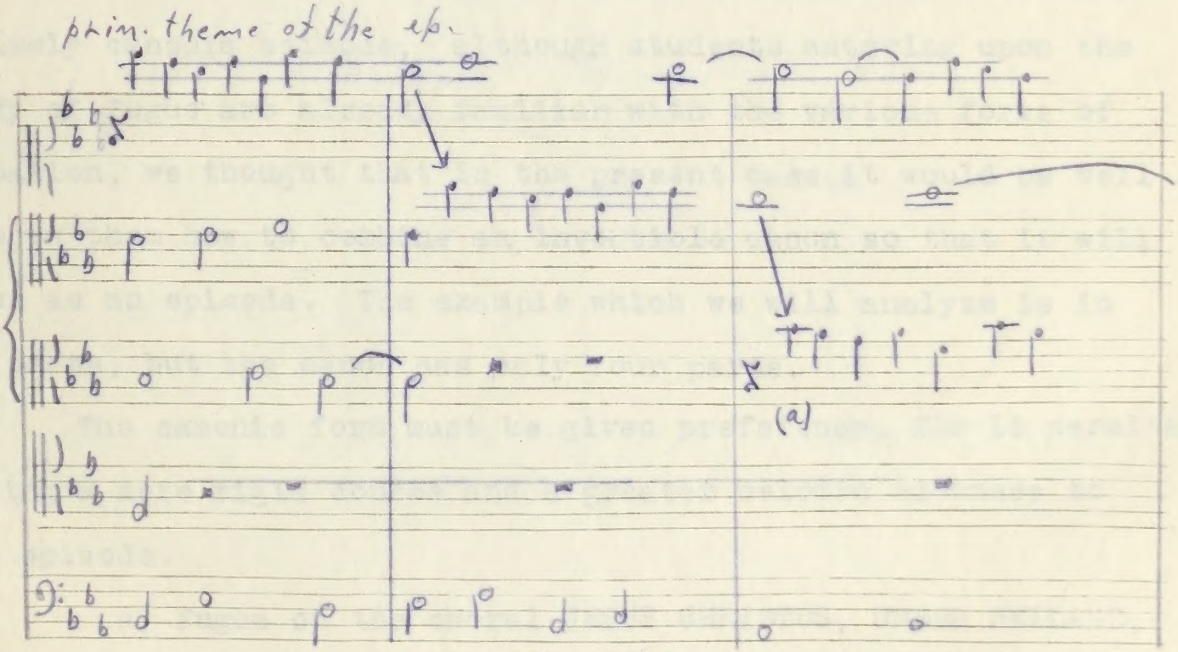


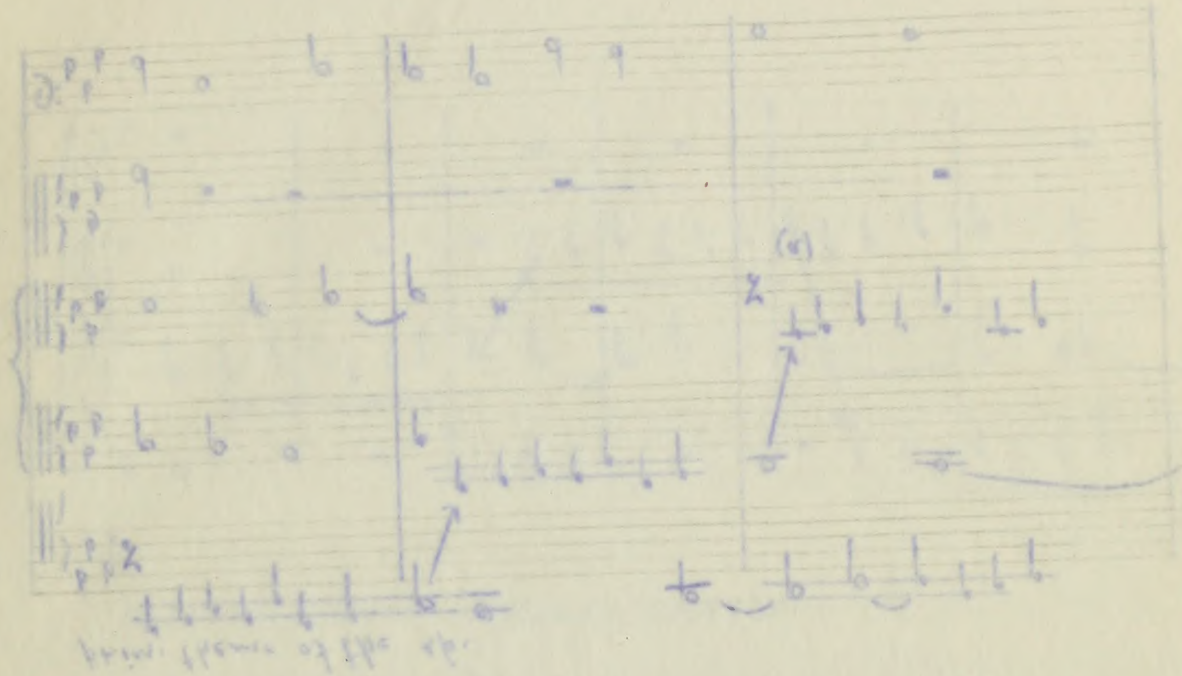
233. c) FUGUE IN Eb:

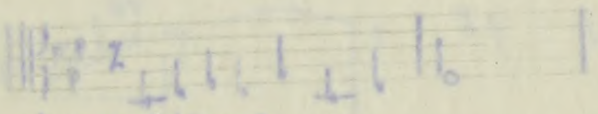


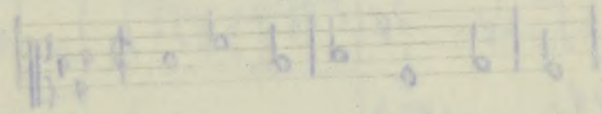
Episode in five parts:

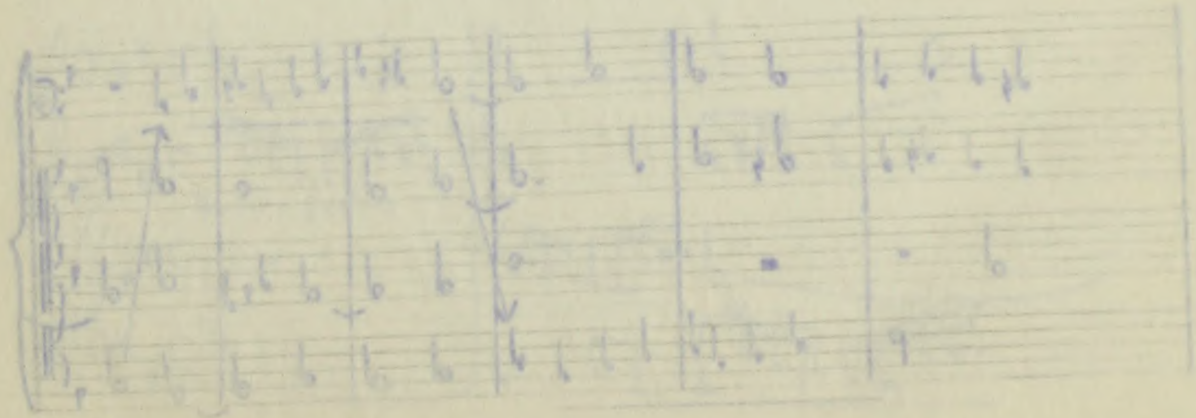


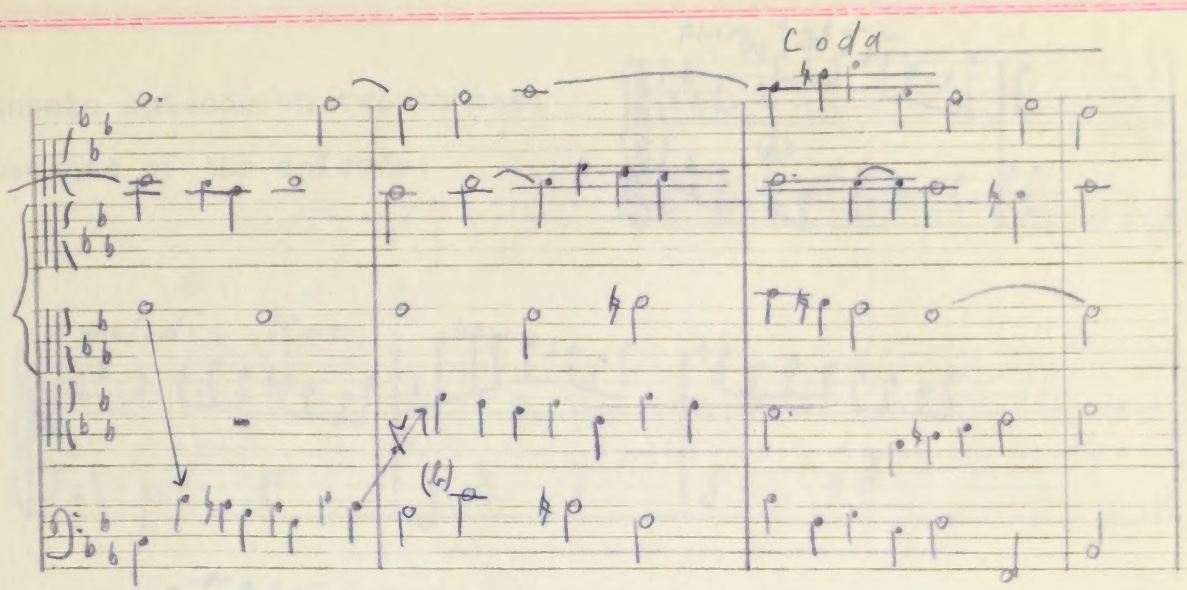



(a)







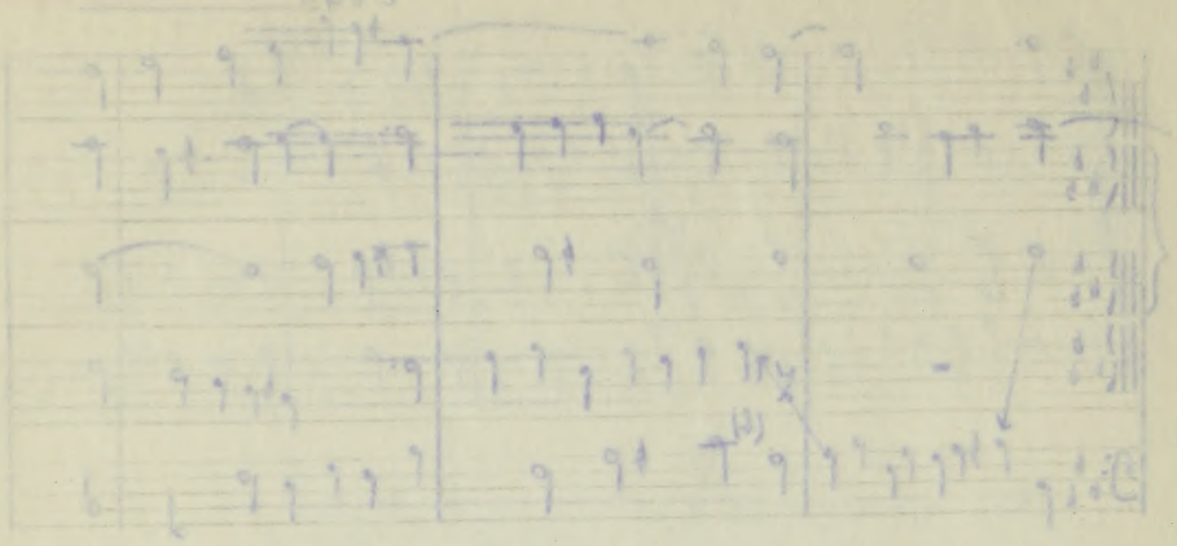


234. THE CANONIC EPISODE. The following episodes consist of canonic combinations; we can, by comparing them with the preceding episodes, account for greater interest than was possible in episodes in strict canonic style.

Later we will describe briefly the process of writing an entirely canonic episode; although students entering upon the study of fugue are already familiar with the various forms of imitation, we thought that in the present case it would be well to show them how to combine an invertible canon so that it will serve as an episode. The example which we will analyze is in six parts, but the canon has only four parts.

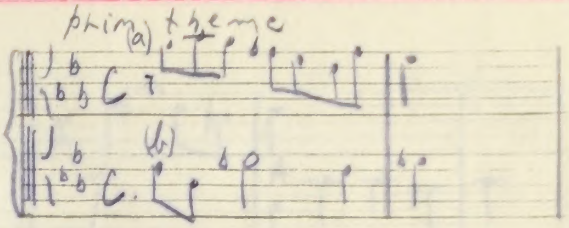
The canonic form must be given preference, for it permits giving a more rigid course and a greater melodic richness to the episode.

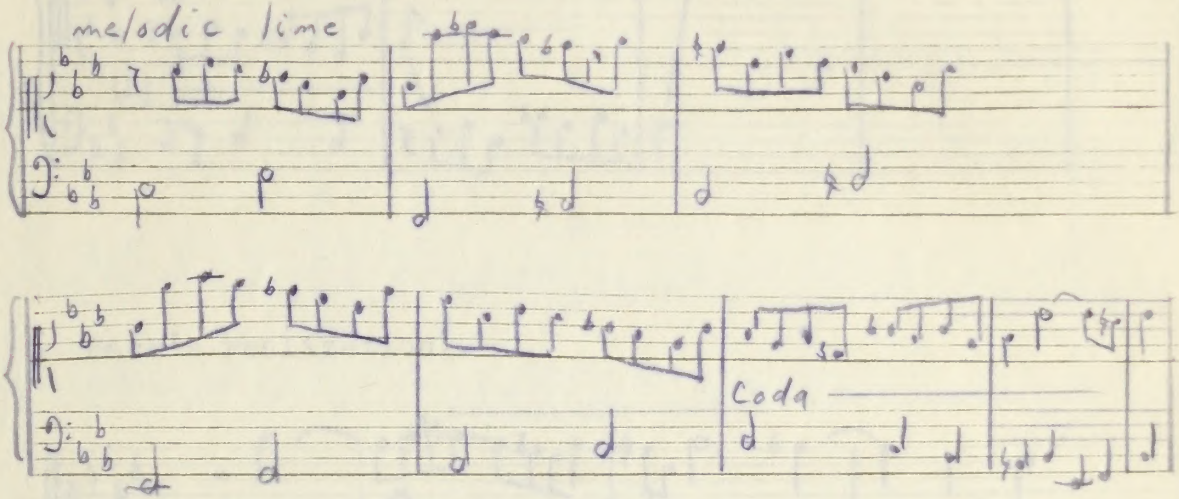
a) Fugue on the choral JESUS CHRISTUS, UNSER HEILAND, by Bach.



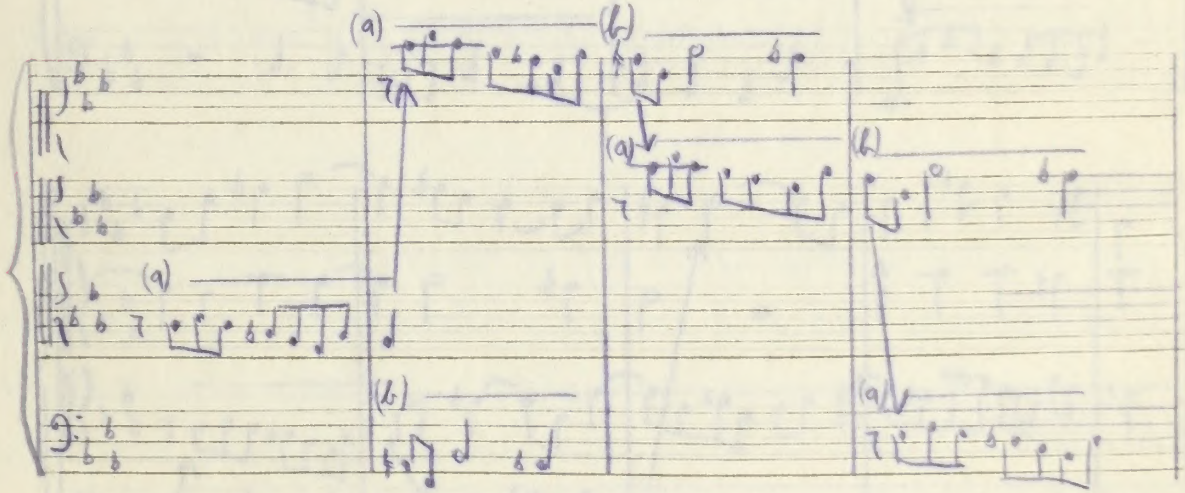
Canonic episode on two themes;

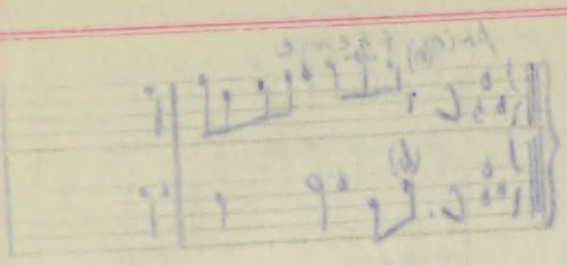
Elements of the episode:

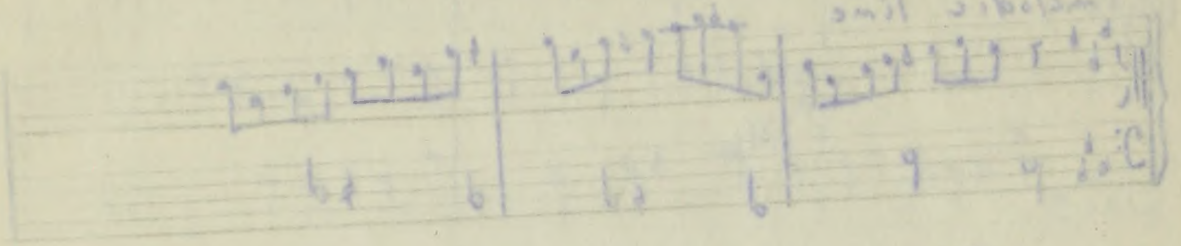


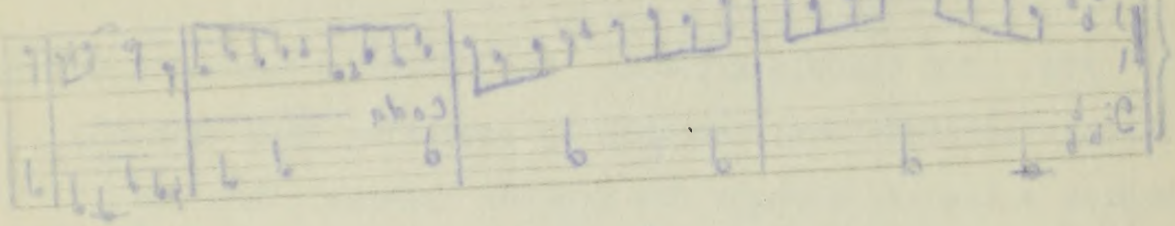


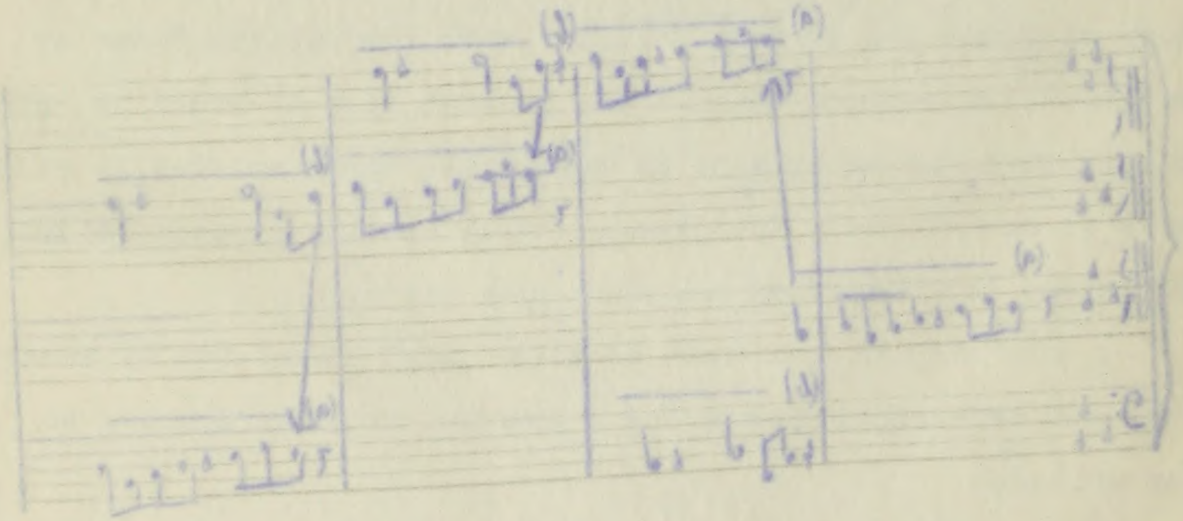
Plan of execution:

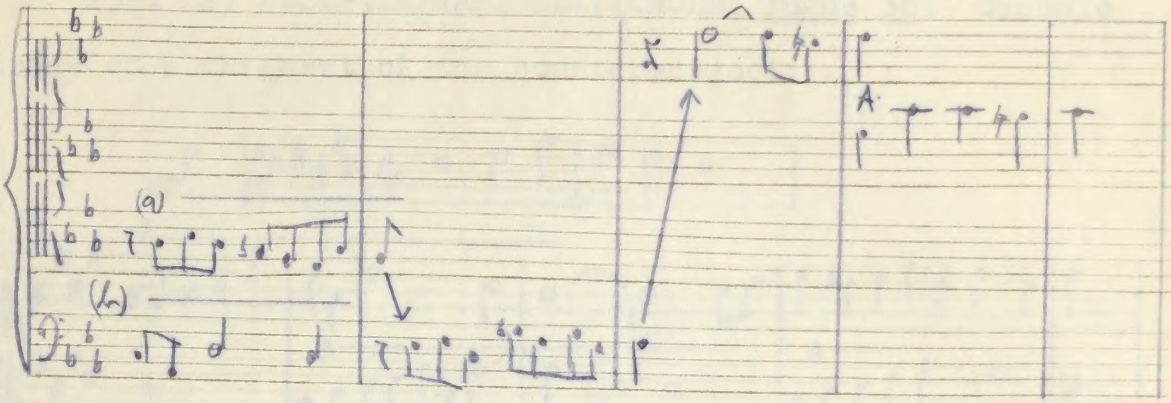




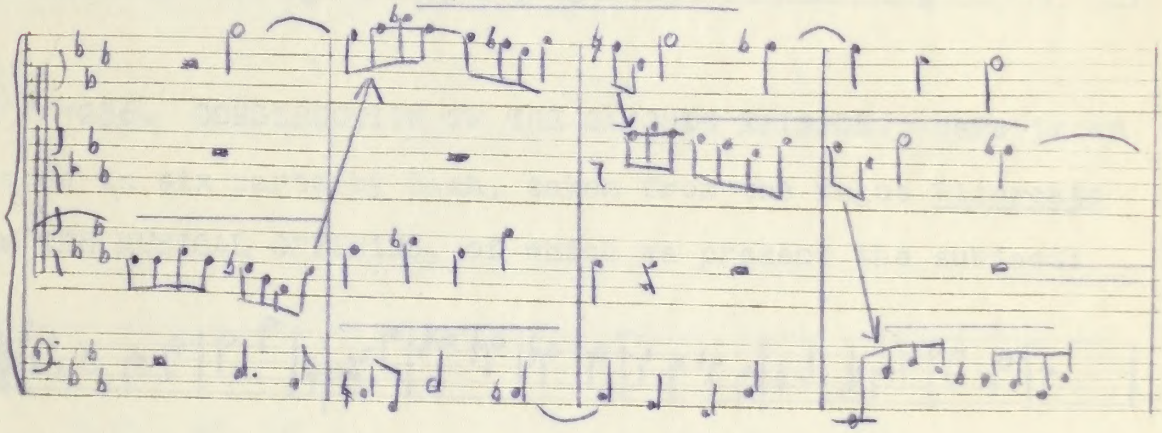


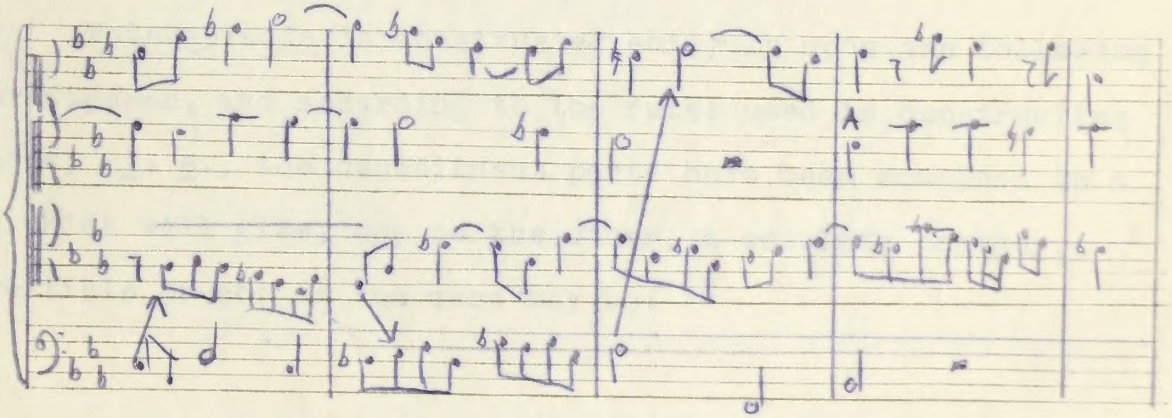


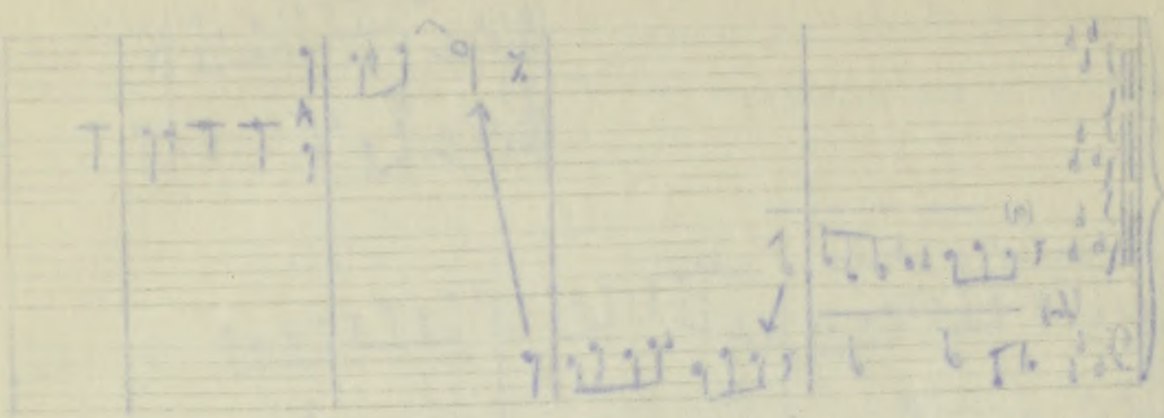


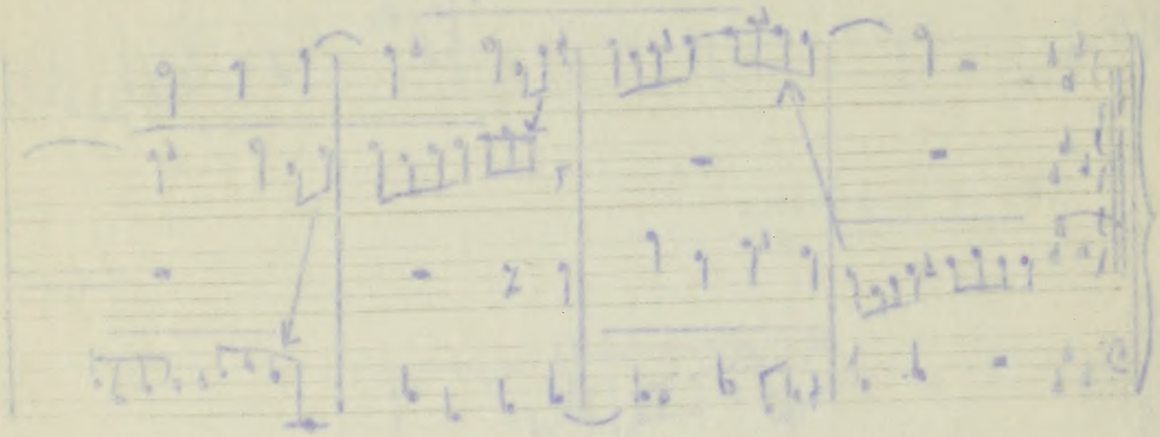


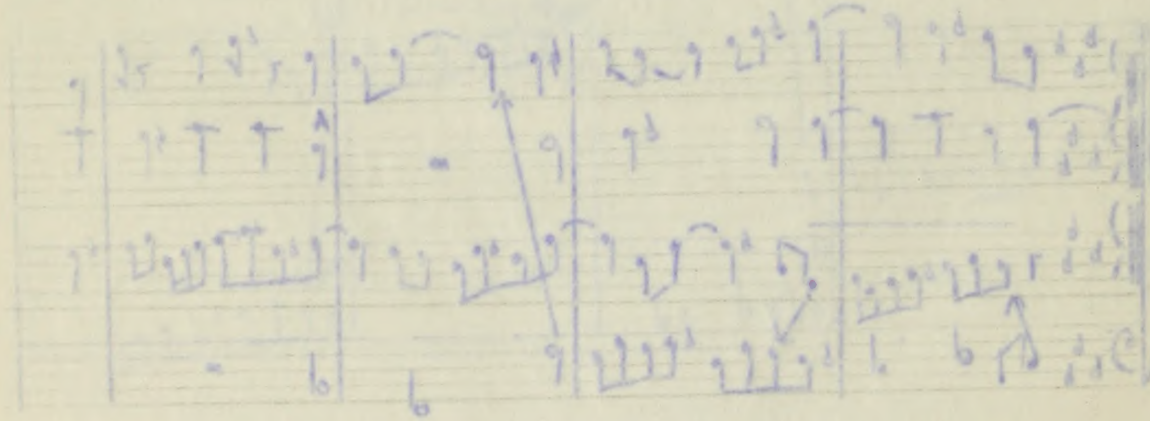
Bach's realization:



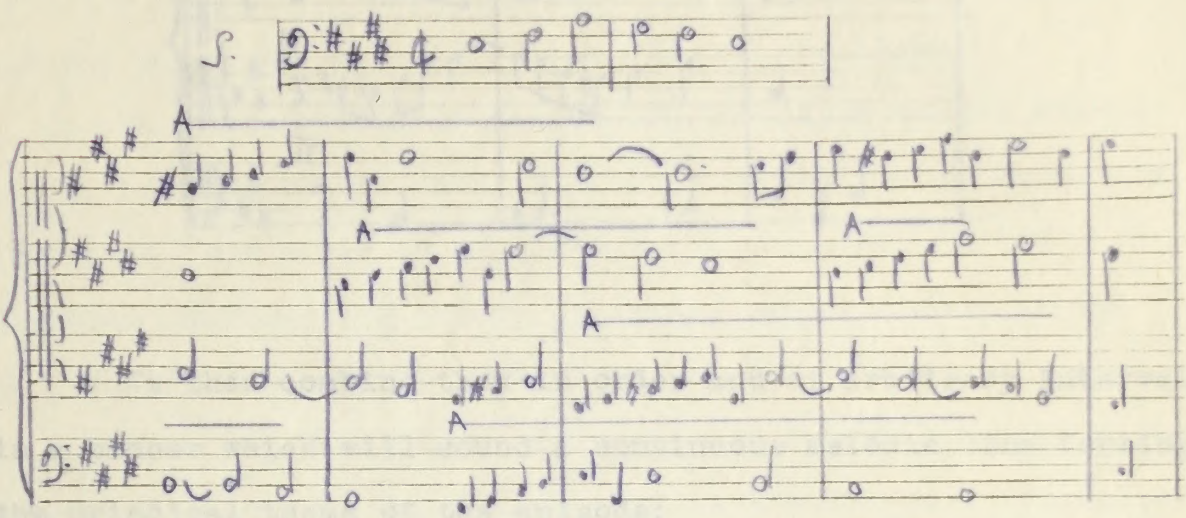




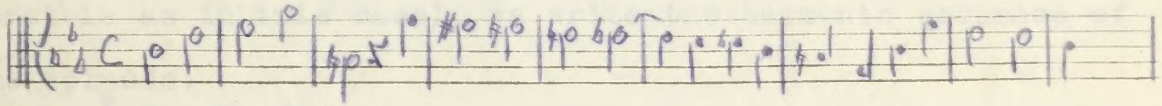




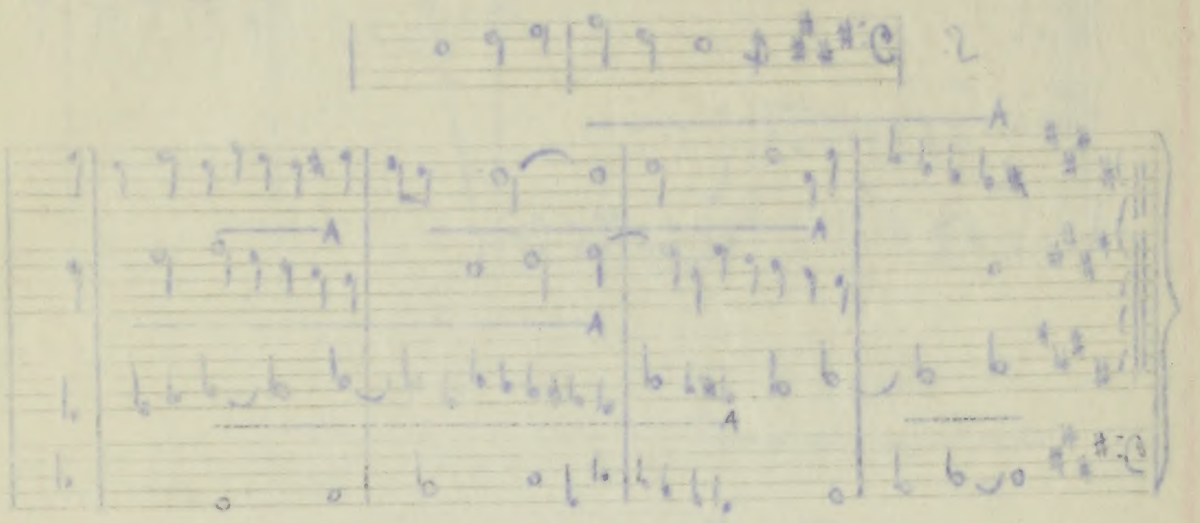
235. B) WELL-TEMPERED CLAVICHORD, fugue 36. Canonic episode on a fragment of the countersubject:

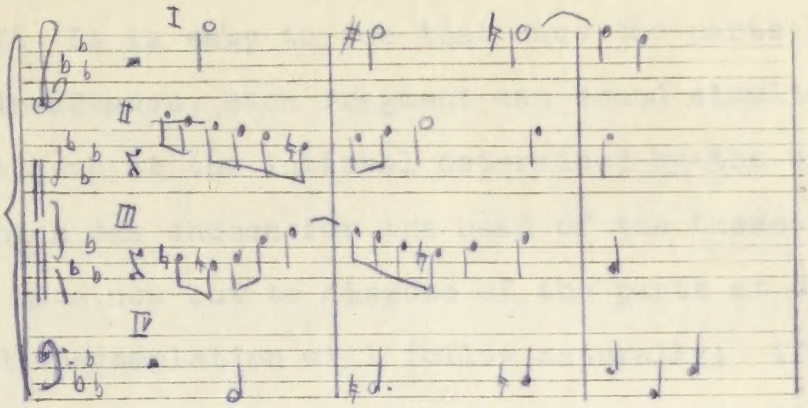


236. CONSTRUCTION OF THE CANONIC EPISODE. Here is an episode in six parts by Bach, taken from the fugue Ricercata from THE MUSICAL OFFERING, of which we present the subject:

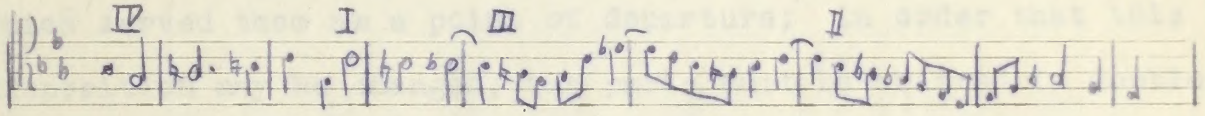


This episode is constructed entirely upon the following four figures, and according to the rules used in constructing canons; i. e., the constituent parts have been combined in a way which will give, one to the other, a complete harmony, invertible or not as the case may be:

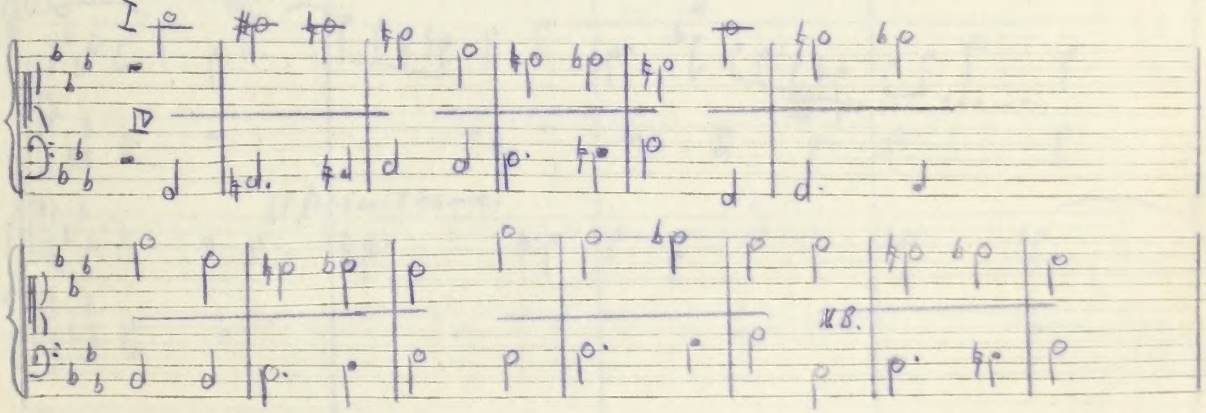




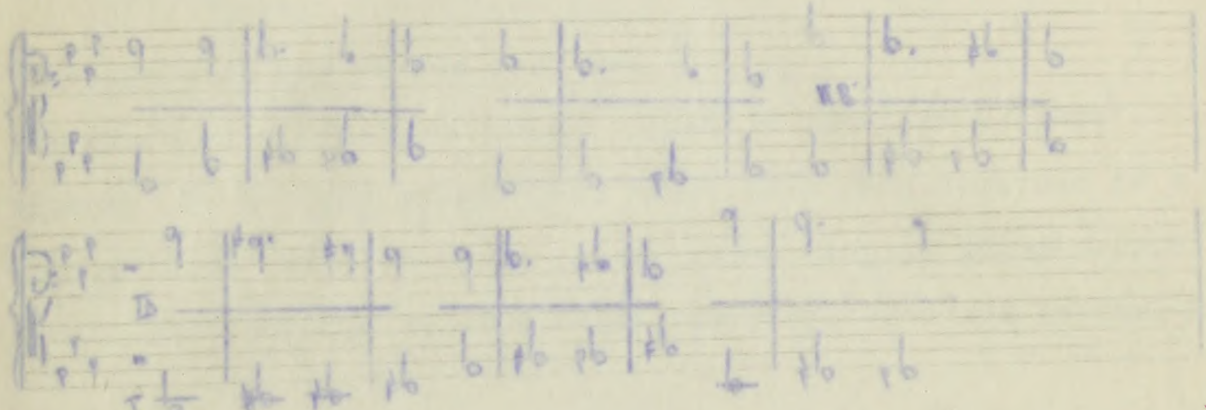
We then combine them in order and at arbitrary intervals, in a manner which will sound a continuous melodic line forming the principal theme of the episode:

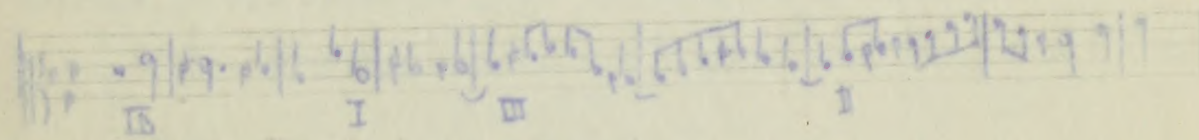


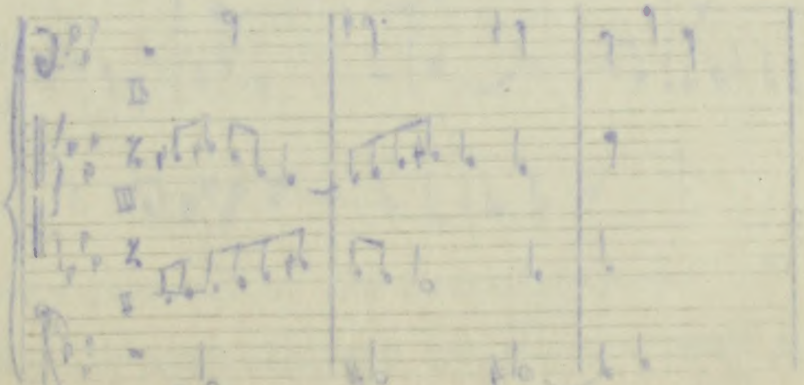
Then with one of these figures (or two if they are invertible as in this case), we write the harmonic sequence of the episode:



N. B. In its last appearence the progression ceases to be regular.





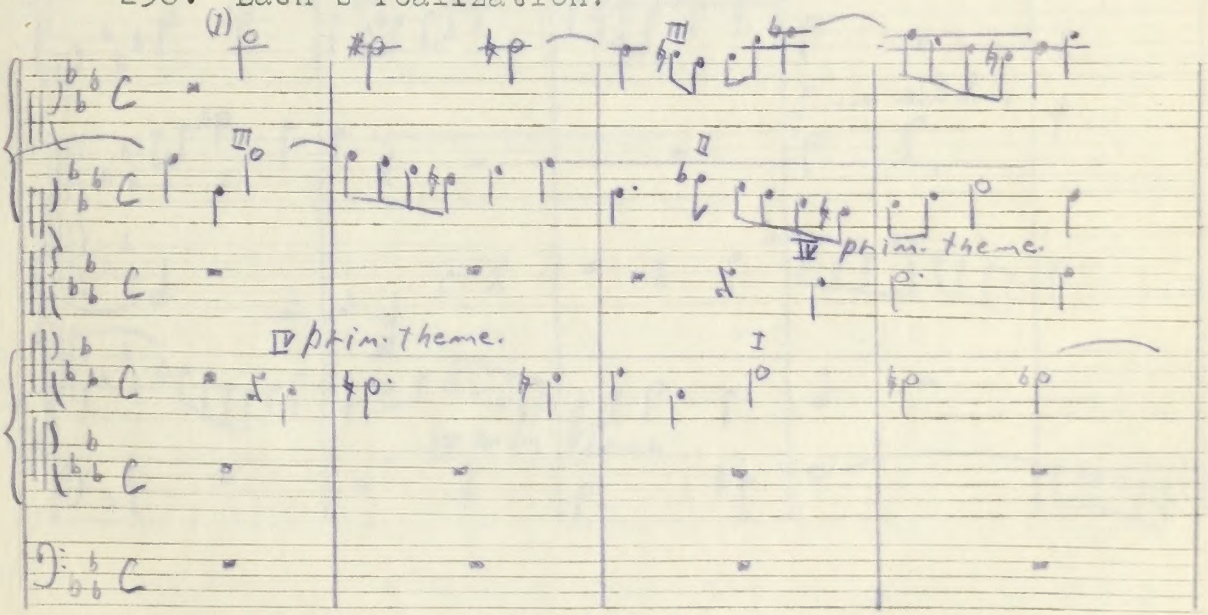


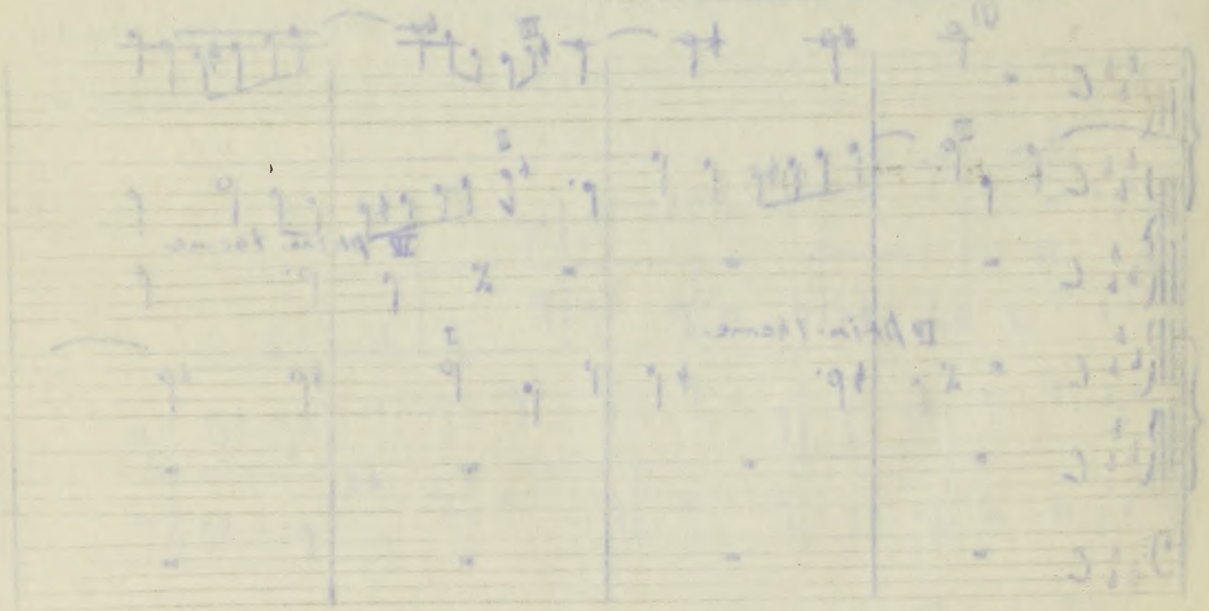
237. It is easy to see that once the parts have been combined in advance, each fragment can sound simultaneously with the others at the interval determined by the entrance of the one which was chosen for the head of the theme.

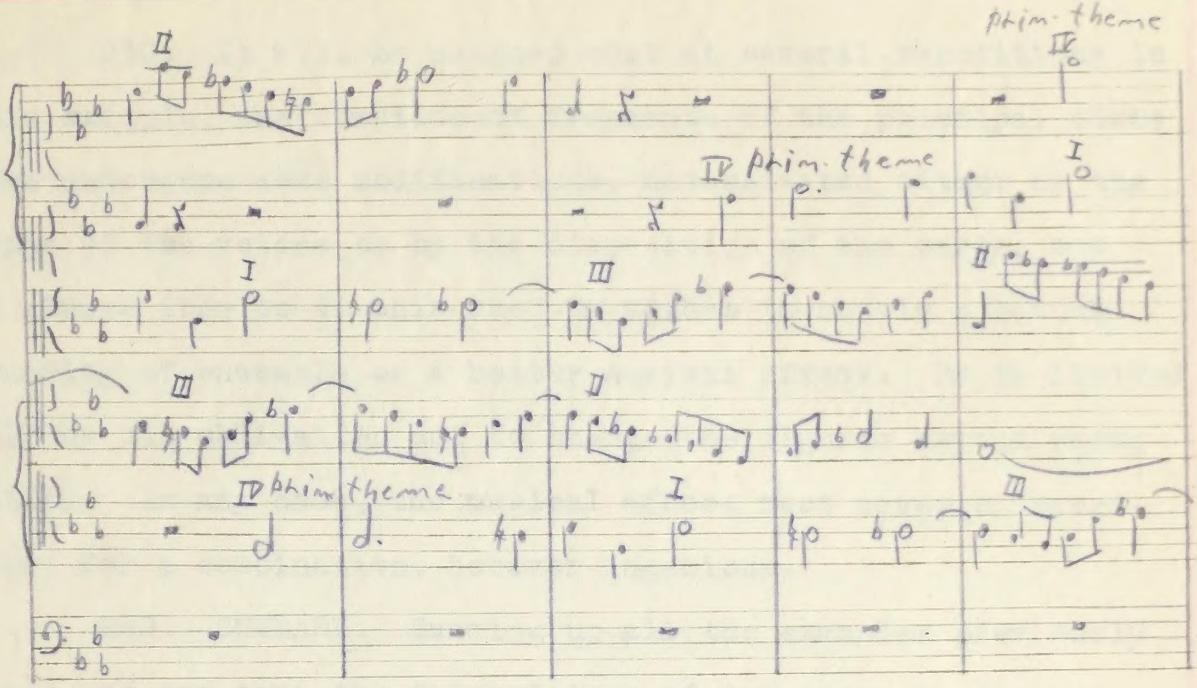
We have now but to dispose of the parts at our convenience, and the completion will follow naturally; if there are more than four parts we can have one voice, when it has finished sounding the principal theme, either remain silent or give it various free imitations.

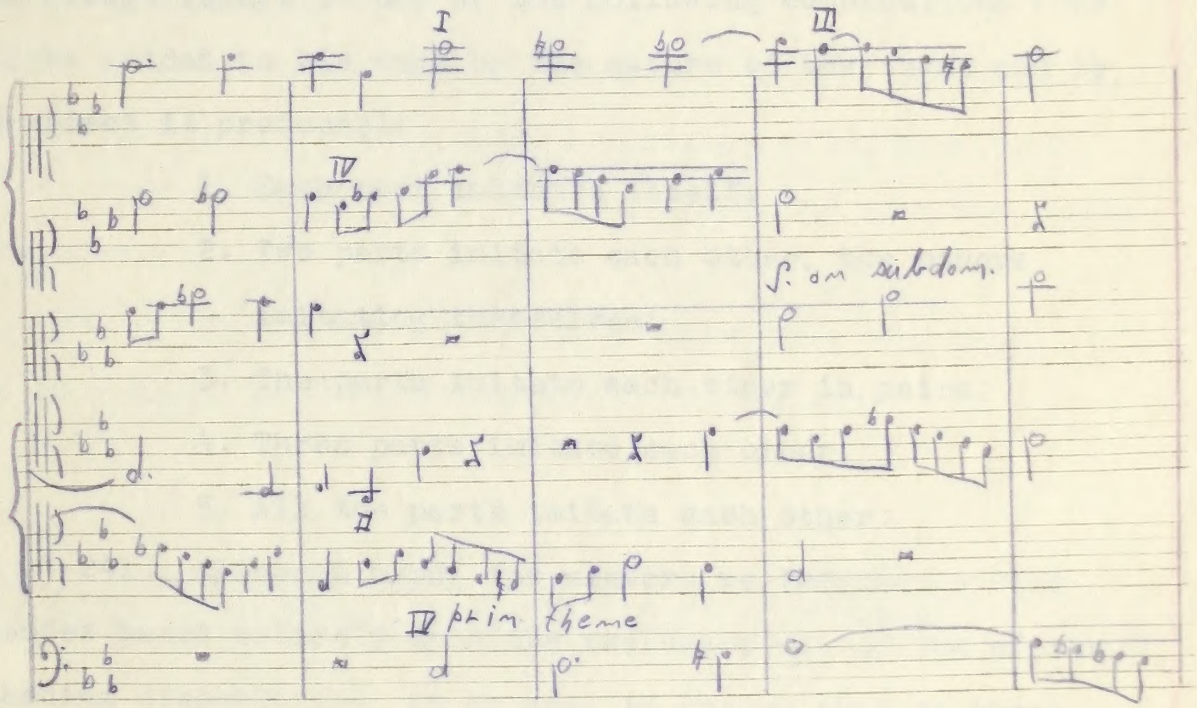
When the first combination is not invertible, the figures composing it can be reproduced only in the harmonic disposition which served them as a point of departure; in order that this disposition may be changed, the parts must be written in double, triple, or quadruple counterpoint, according to their number.

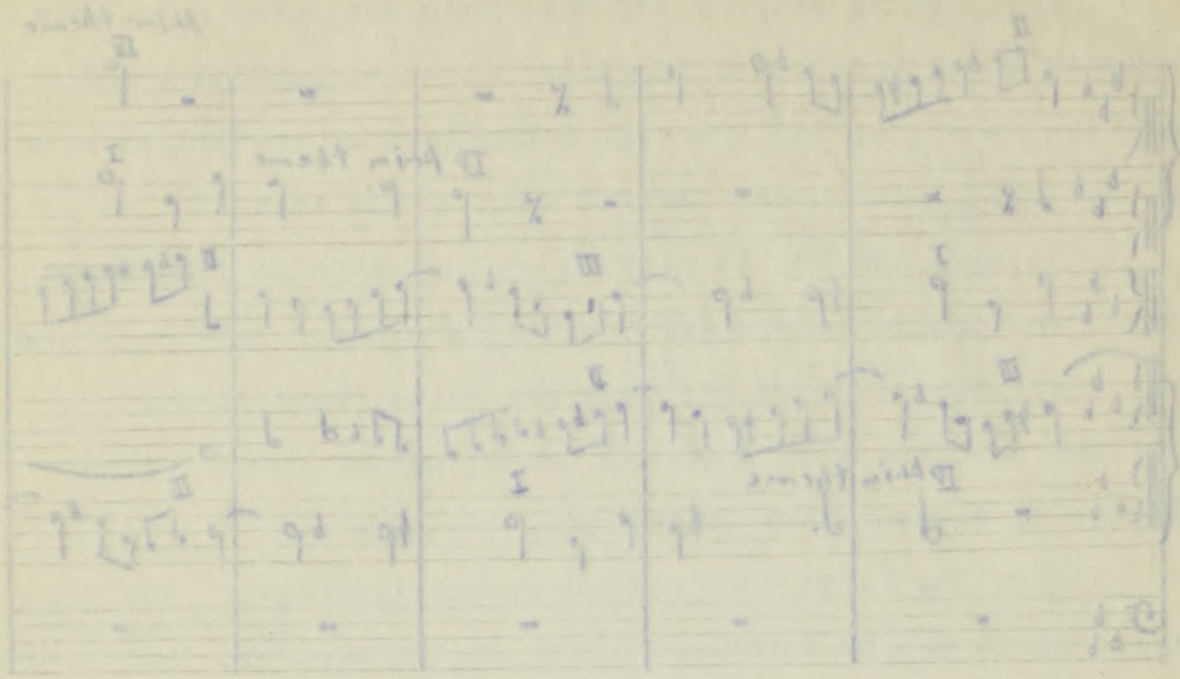
238. Bach's realization:

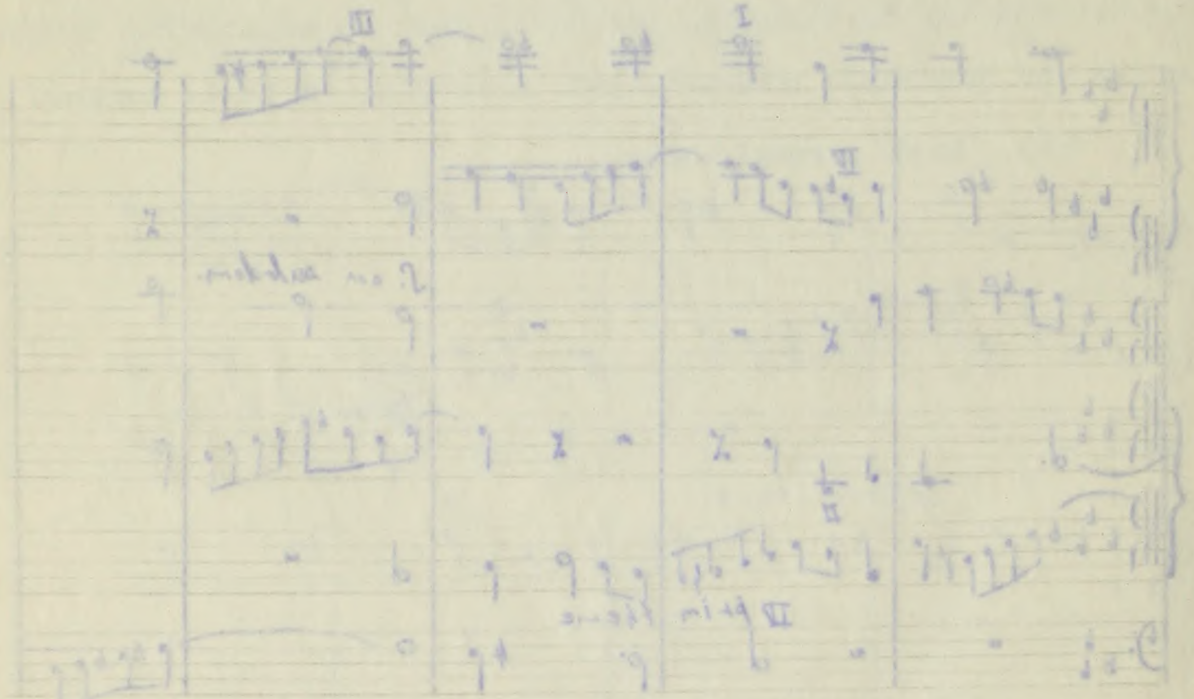





prim. theme
IV prim. theme
IV prim. theme


f. on subdom.
IV prim. theme





239. It will be noticed that at several repetitions in this example, the constituent fragments of the principal theme have undergone some modifications, necessitated either by the range of the voices or by the disposition of the parts; one is always free to do this when he wishes to obtain a better sonority of ensemble or a better musical effect. He is limited only by his obligation not to change the figures beyond recognition. In any case, the musical effect must never be sacrificed for a combination, however ingenious.

240. SUMMARY. Summing up all the examples previously cited, we see that the dispositions of the parts in the episode always result in one of the following combinations (one will be guided in his work by the nature of the theme and by the effect it produces):

1. Each part imitates itself;
2. Two parts imitate each other, the others imitating themselves;
3. The parts imitate each other in pairs;
4. Three parts imitate each other;
5. All the parts imitate each other.

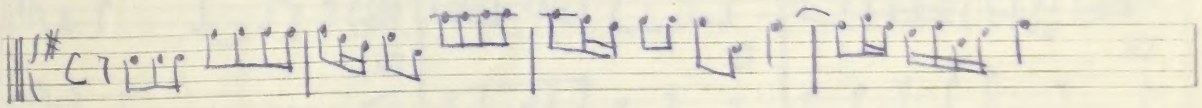
241. Although among the masters we frequently find episodes based entirely upon the exclusive use of one of the preceding dispositions, it is well to notice that in these cases they are concerned only with short episodes. In the modern fugue where it is customary to develop the episodes

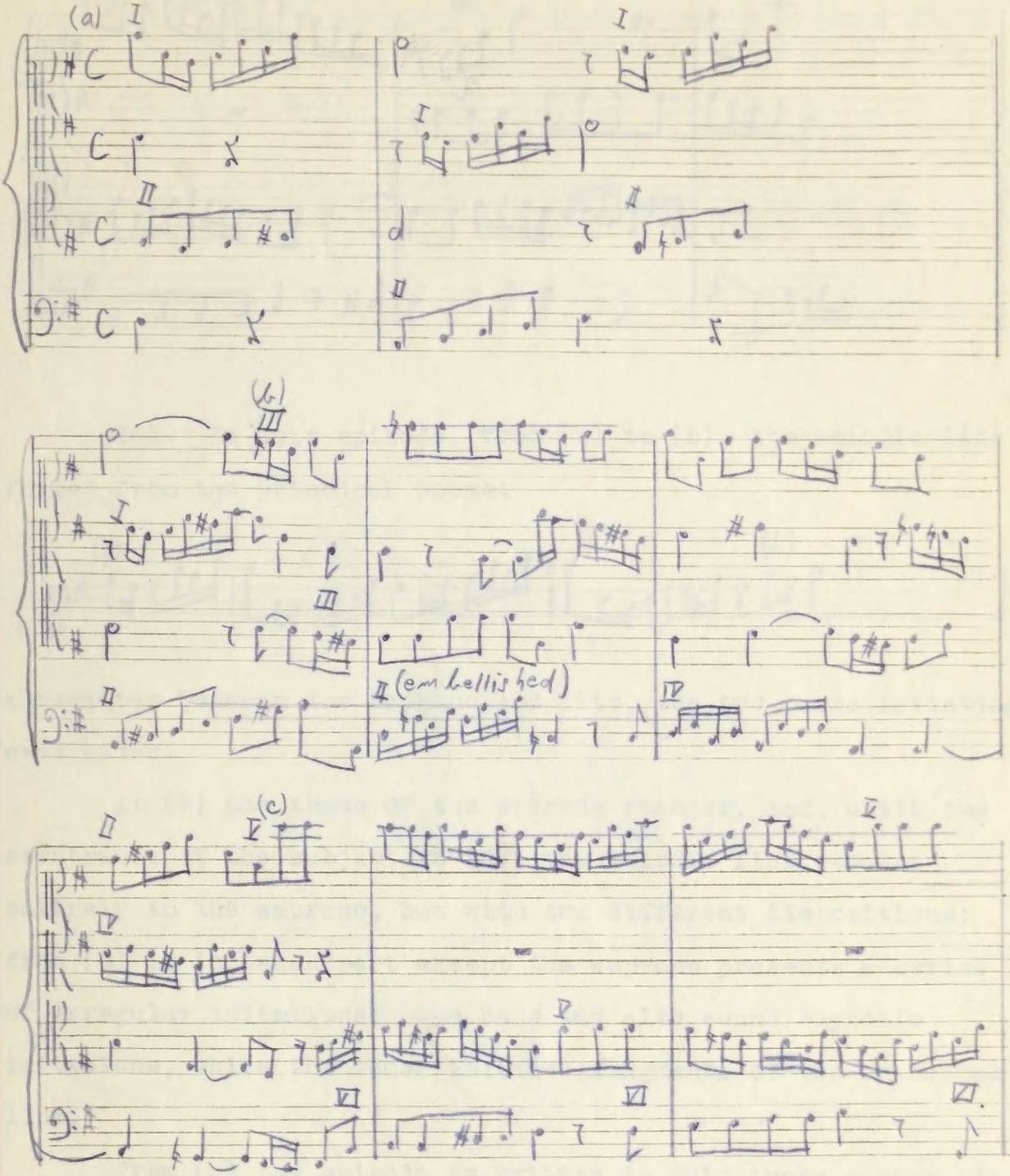
more extensively, it is better not to construct them according to a single formula, but on the contrary, to combine several different dispositions. The fugues of Bach, Mendelssohn, and Mozart furnish numerous examples of these combinations.

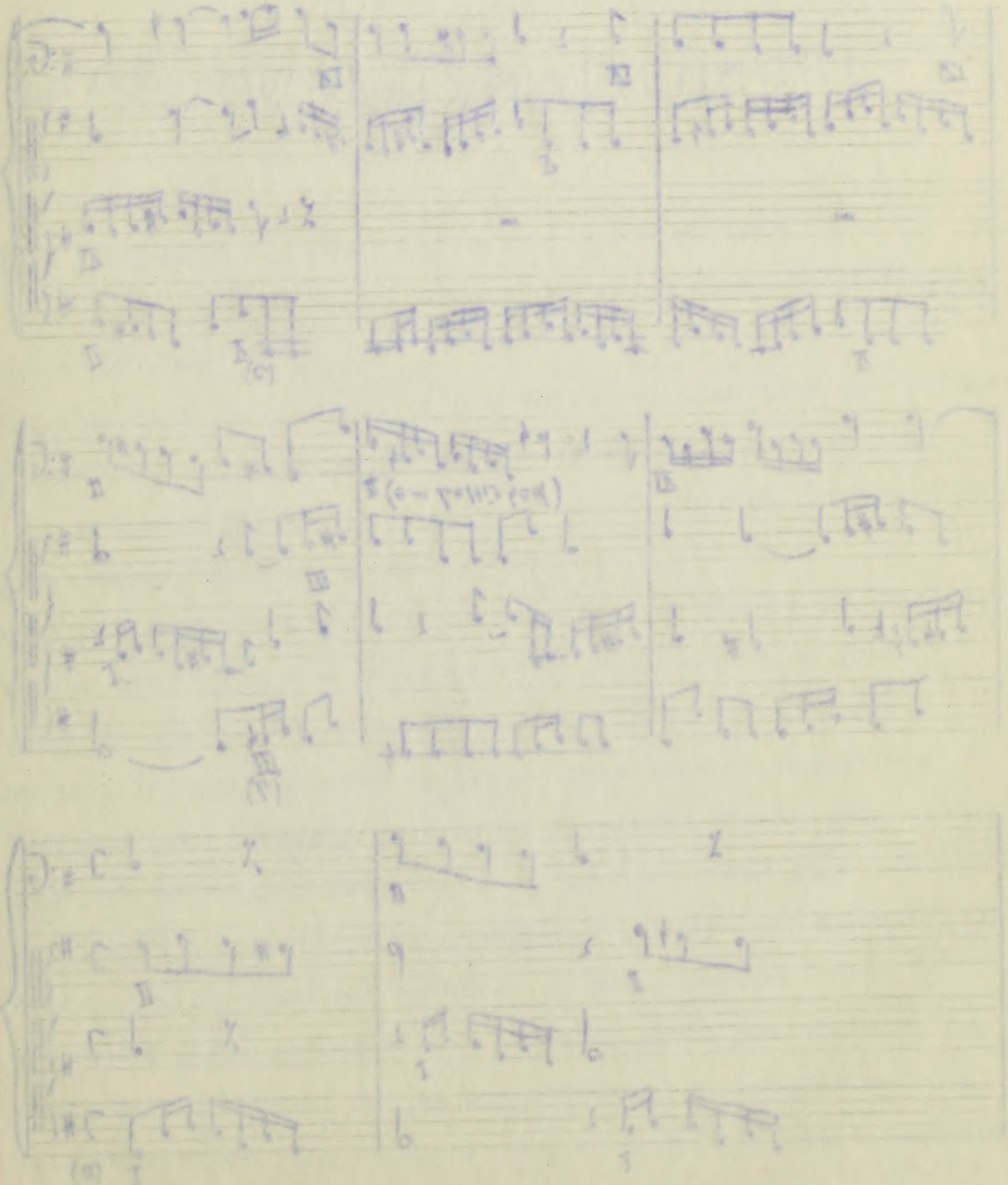
242. AN EPISODE ON SUCCESSIVE THEMES. An extended episode may begin with one or several figures drawn from the exposition, and continue with other elements (always borrowed, naturally, from the same source). Care must be taken, however, in this case, to see that the various themes which follow each other are arranged skillfully enough so there will be no interruption in the melodic line and so the motifs will derive naturally from each other.

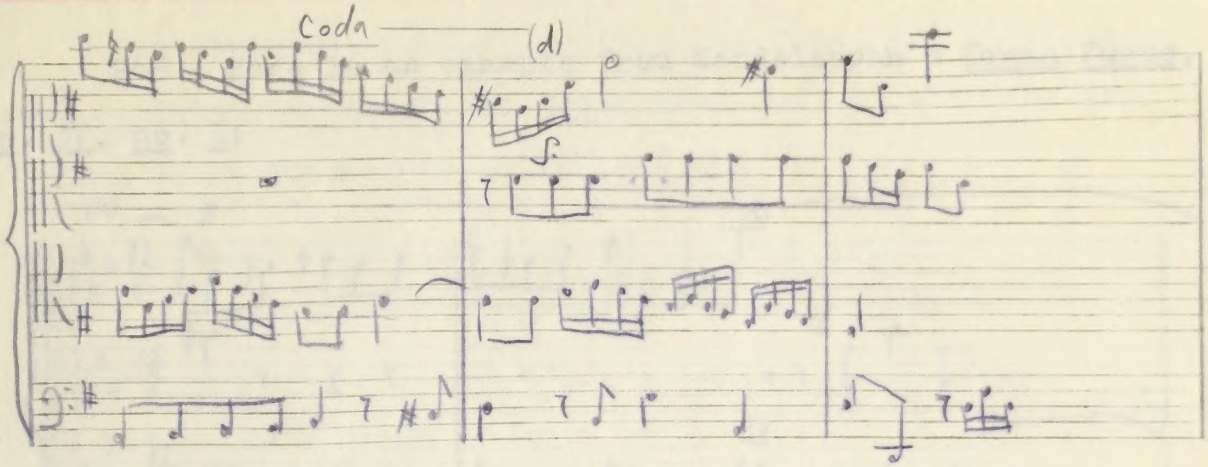
The examples which we cite hereafter confirm the theories we advance, and we strongly advise students to analyze similarly as many as possible of the episodes drawn from the fugues of the masters.

243. The following example is taken from the Organ Fugue in G Major by Bach; following is the subject:

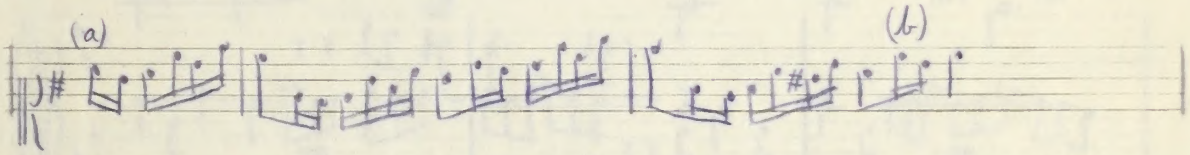



(a)
I
II
III
IV
(b)
(embellished)
(c)





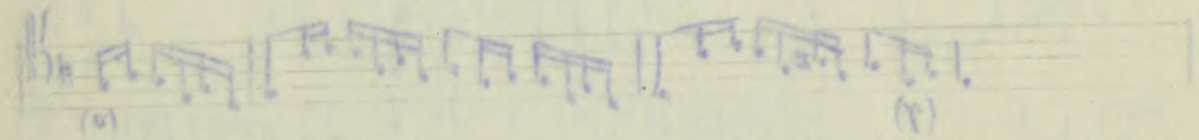
244. In this episode, from (a) to (b), the melodic line formed from the principal theme:

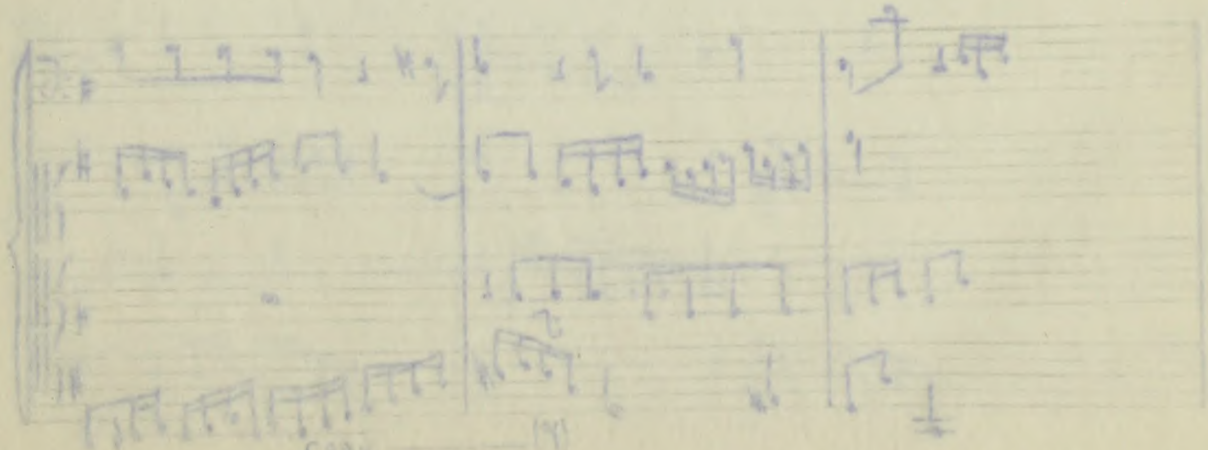


alternates between the soprano and alto, the two parts imitating each other.

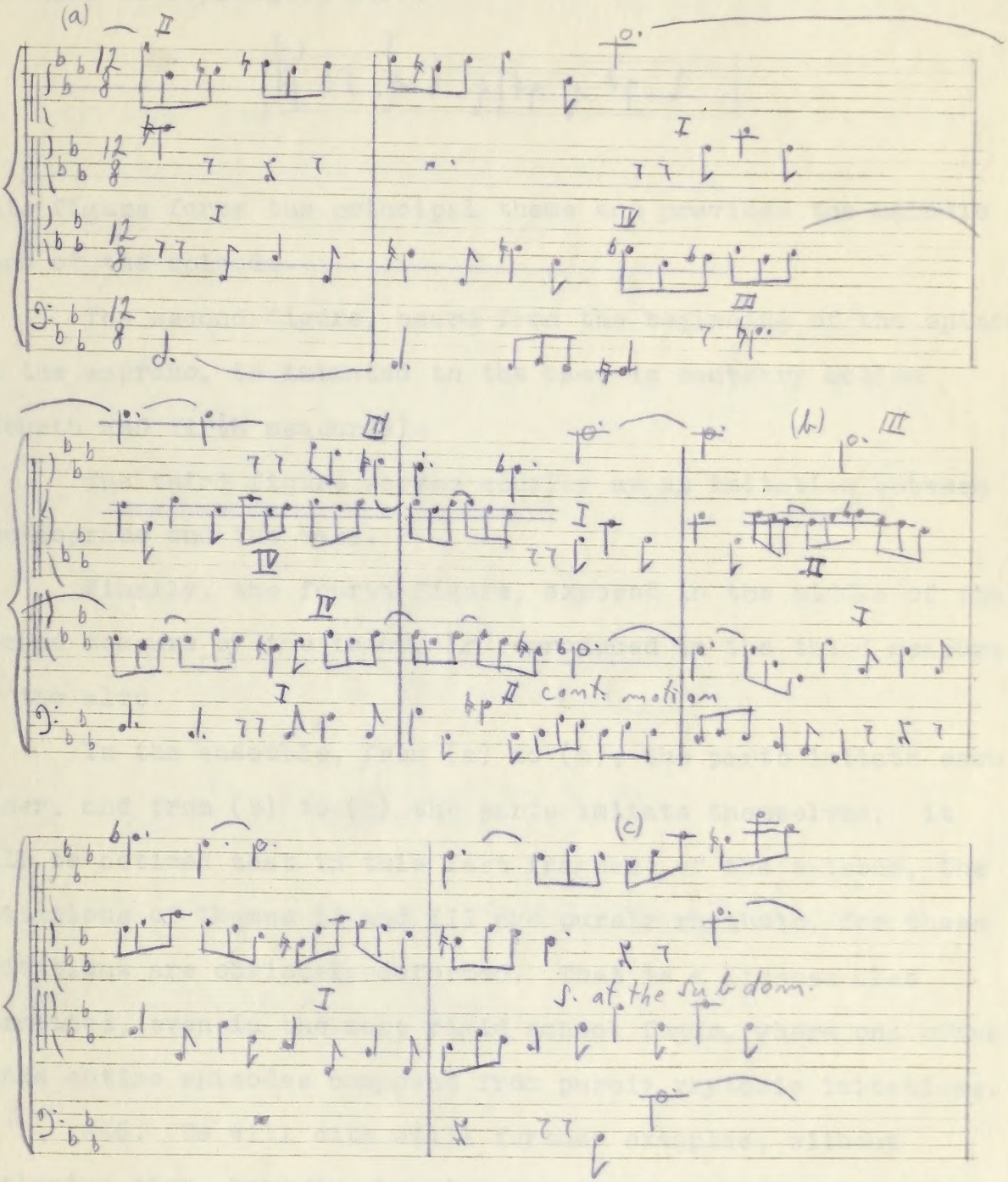
At (b) the theme of the episode changes, and, until the reëntrance of the subject at (d), the melodic line remains entirely in the soprano, but with two different dispositions; from (b) to (c) each part except the soprano presents a series of irregular imitations; the bass and alto sound rhythmic imitations, while the tenor imitates fragments of the principal line.

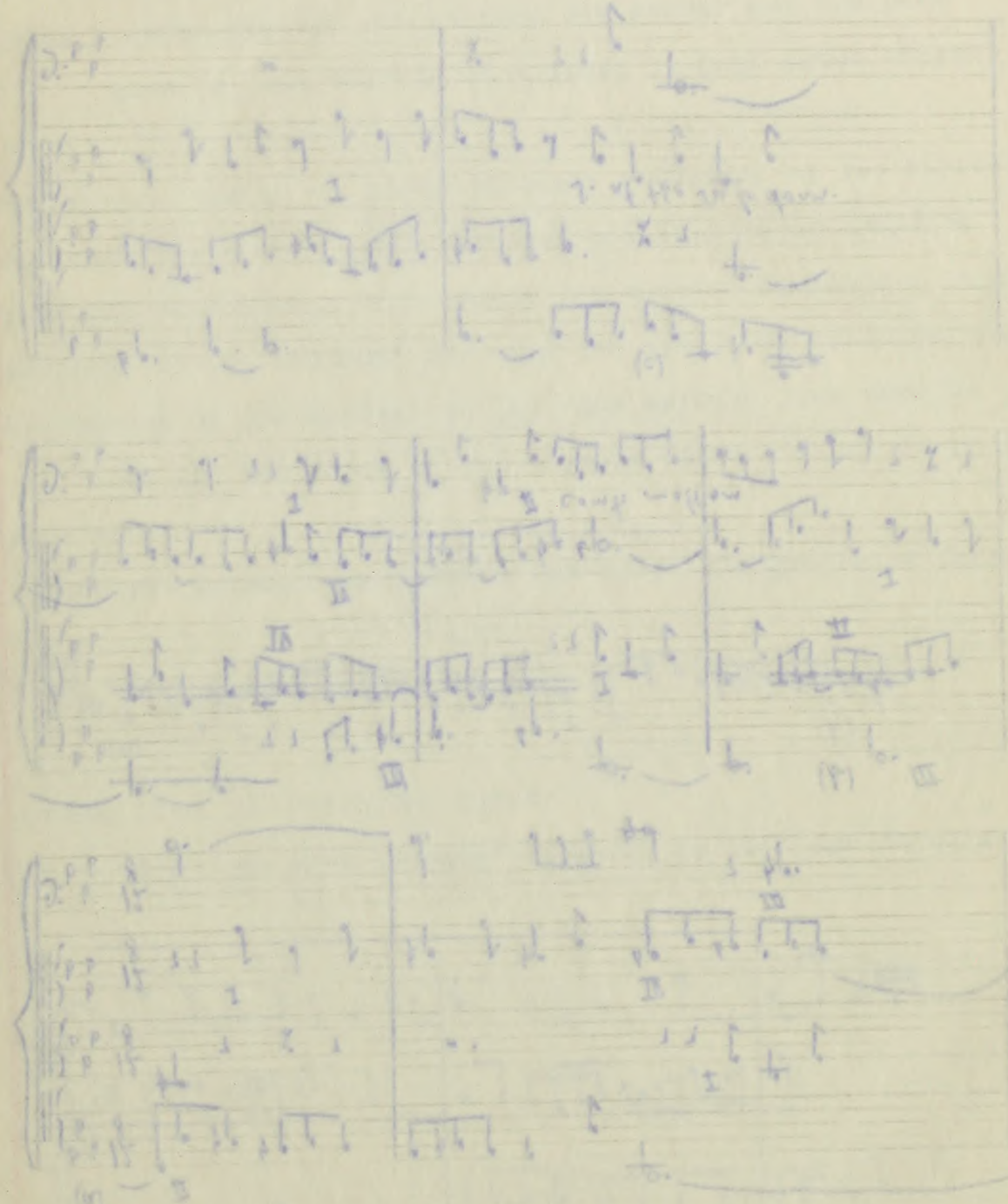
From (c) the episode is written in only three parts; it forms a canon between the soprano and tenor, and the bass imitates itself.



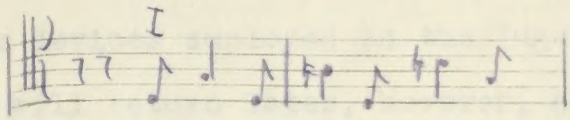


245. Here is an example from Mendelssohn's Organ Fugue, op. 37, no. 1:





This episode is built on four figures; the first, exposed first in the tenor, is taken from the subject, the head of which is reproduced here:



This figure forms the principal theme and provides the melodic line of the episode.

The second figure, heard from the beginning of the episode in the soprano, is imitated in the bass in contrary motion (fourth and fifth measures).

The third figure serves equally as an imitation between the soprano and the bass.

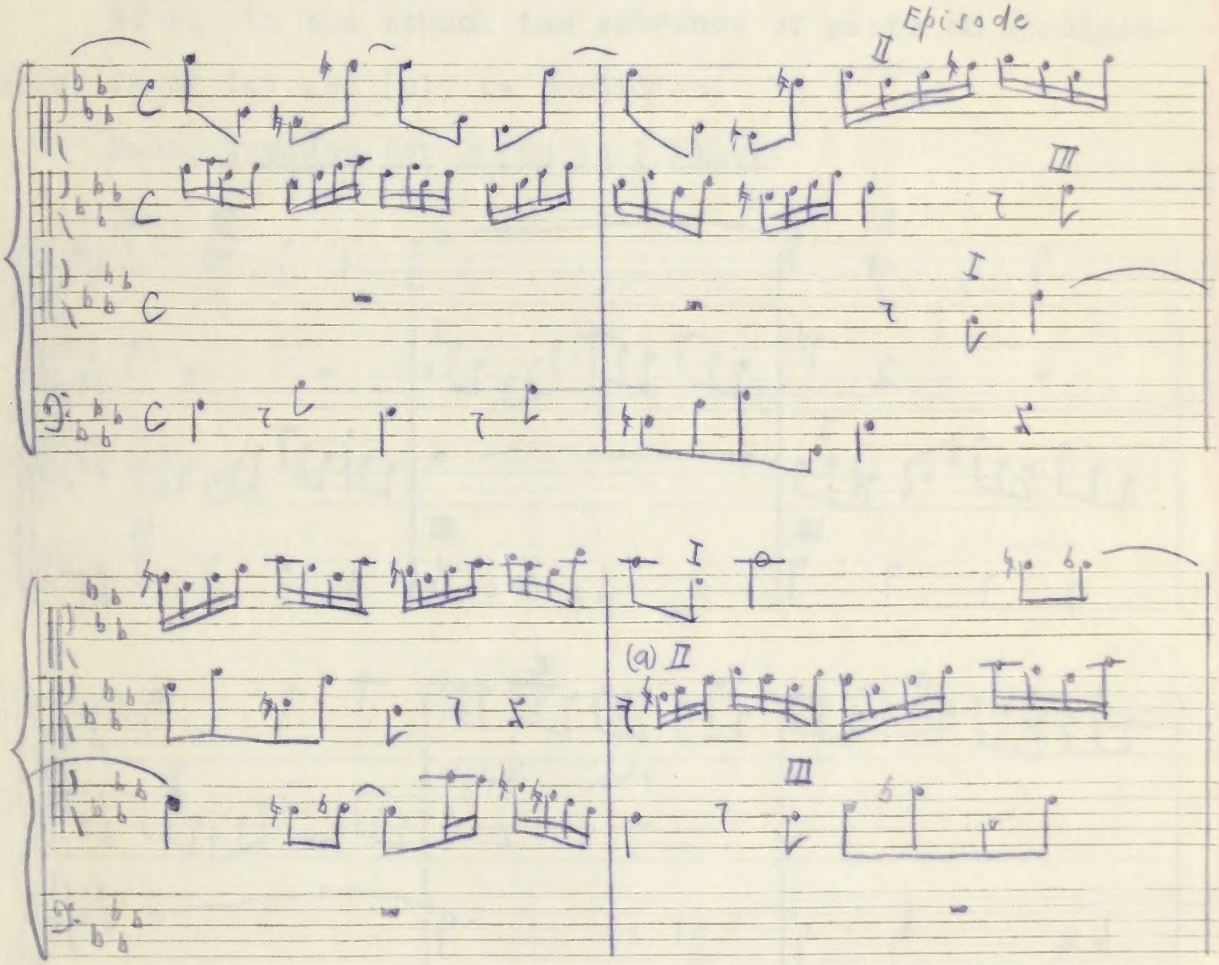
Finally, the fourth figure, exposed in the middle of the second measure by the tenor, is reproduced in the third measure by the alto.

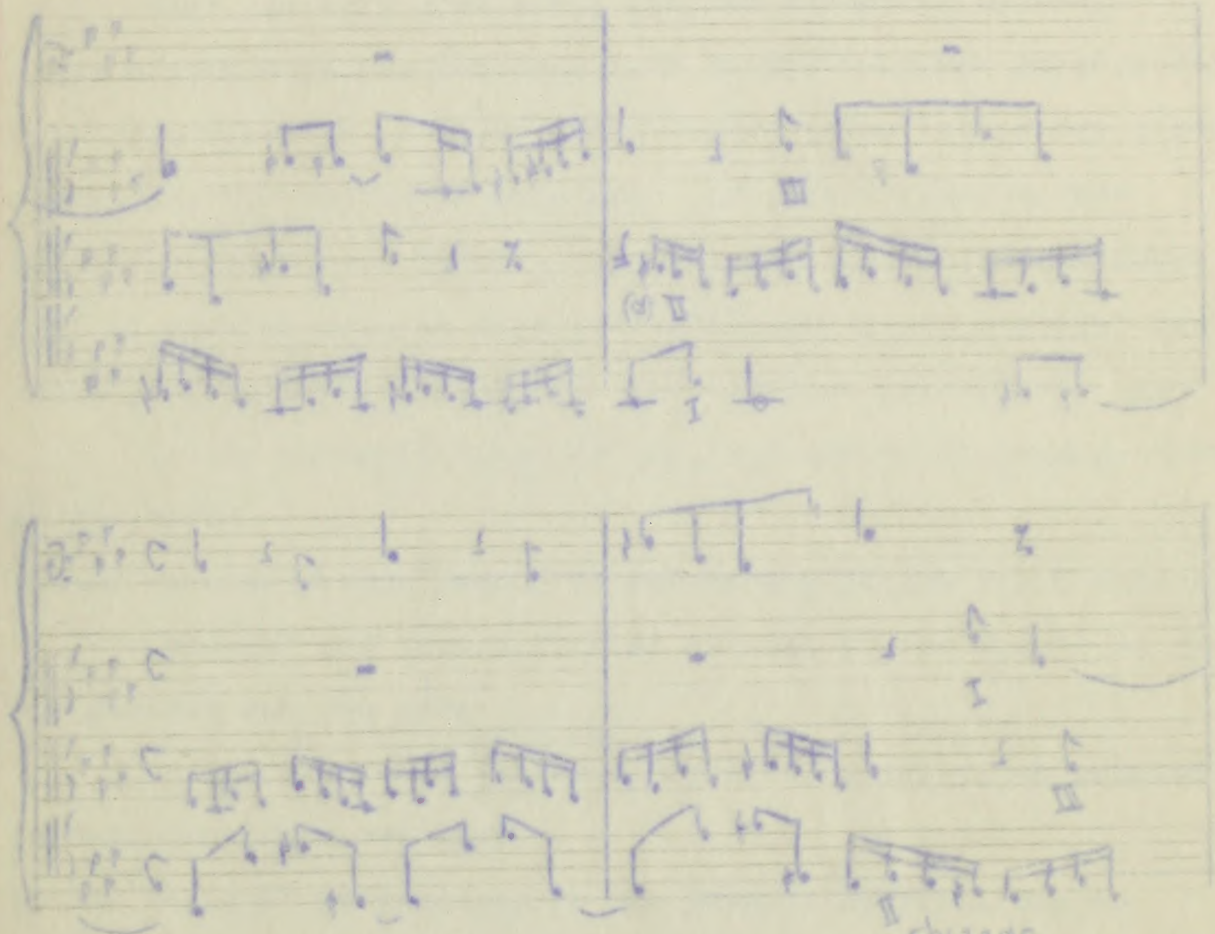
In the ensemble, from (a) to (b), the parts imitate each other, and from (b) to (c) the parts imitate themselves; it will be noticed that in this last fragment of the episode, the imitations of themes II and III are purely rhythmic, for these imitations are obviously deformed. That is a license also permitted, even in the most rigid school fugue, where one often finds entire episodes composed from purely rhythmic imitations.

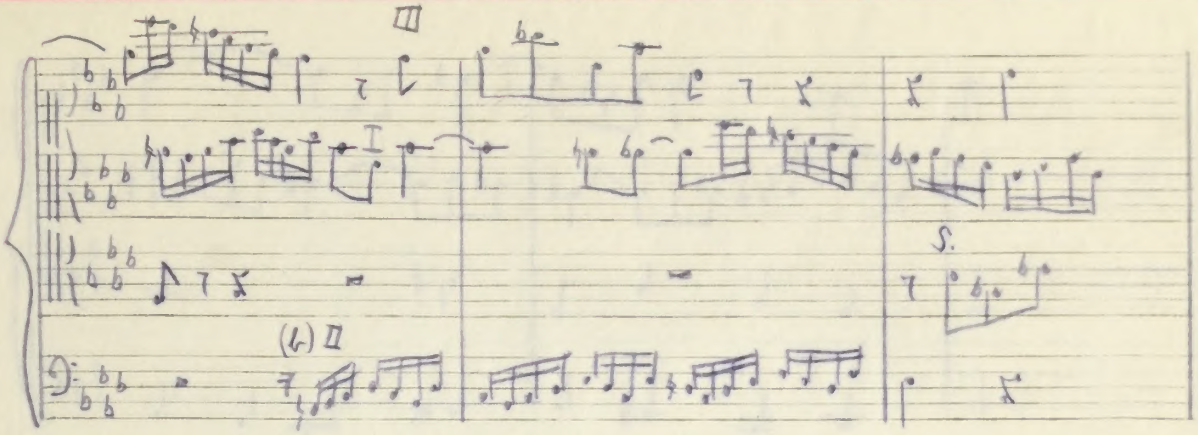
246. We will cite still further examples, without analyzing them, however, leaving this to the student who will be guided in this work by the preceding analysis; he will find

ample material for similar study in the preludes and fugues of Bach and Mendelssohn, in a number of quartets and symphonies of Haydn, Mozart, and Beethoven, where we can see the practical application of the devices employed in the fugue to the musical developments. We will return later, however, and in a special way, to this last point which is actually the reason for making a complete study of the fugue.

WELL-TEMPERED CLAVICHORD, fugue 41:

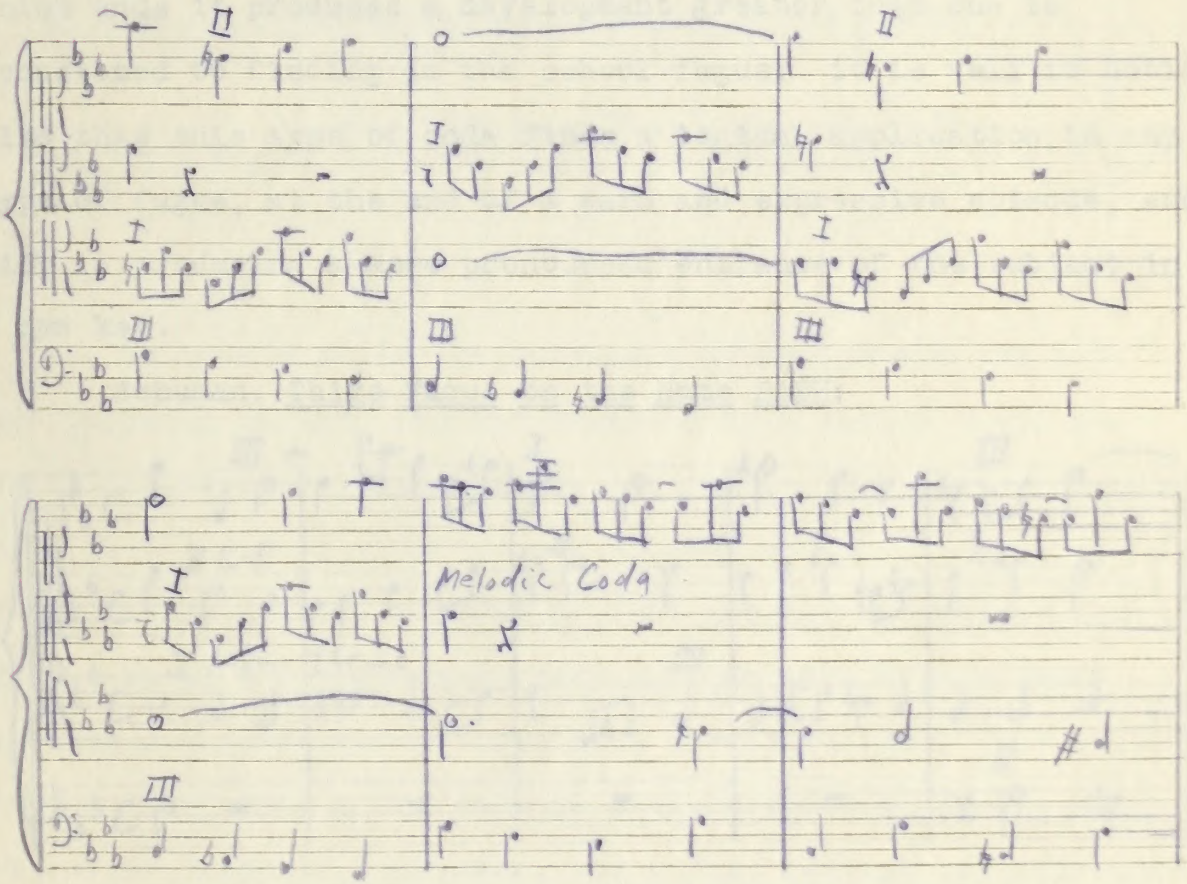


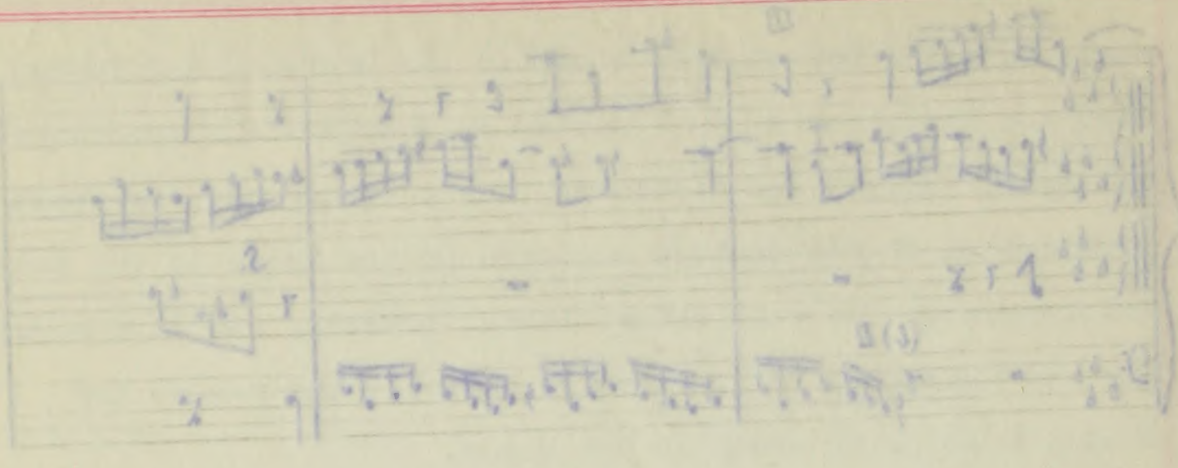


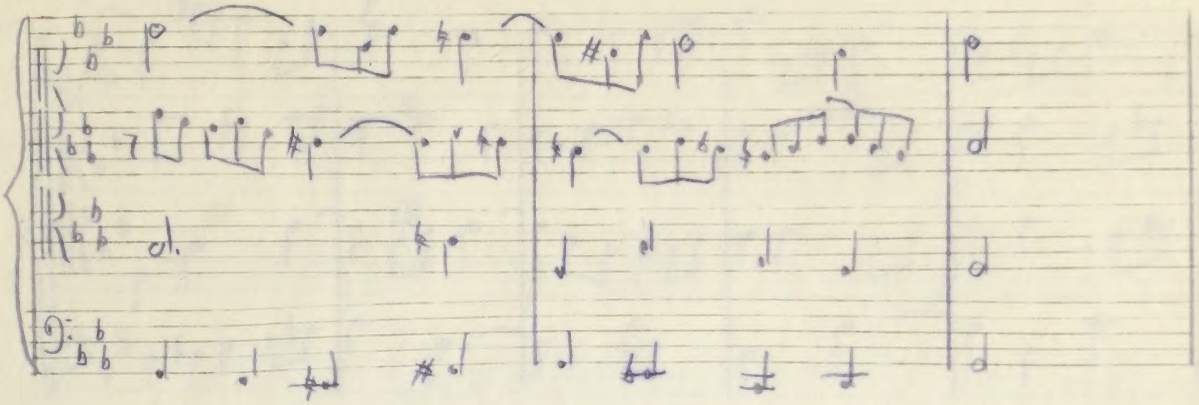


N. B. In the school the entrance of parts on appoggiaturas, as at (a) and (b), is forbidden.

Bach, Prelude for Organ in C Minor:

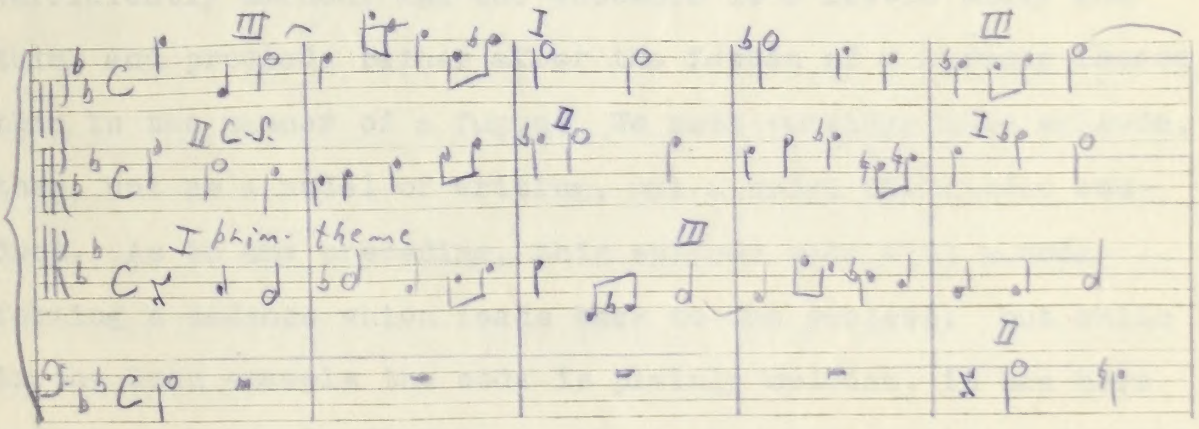


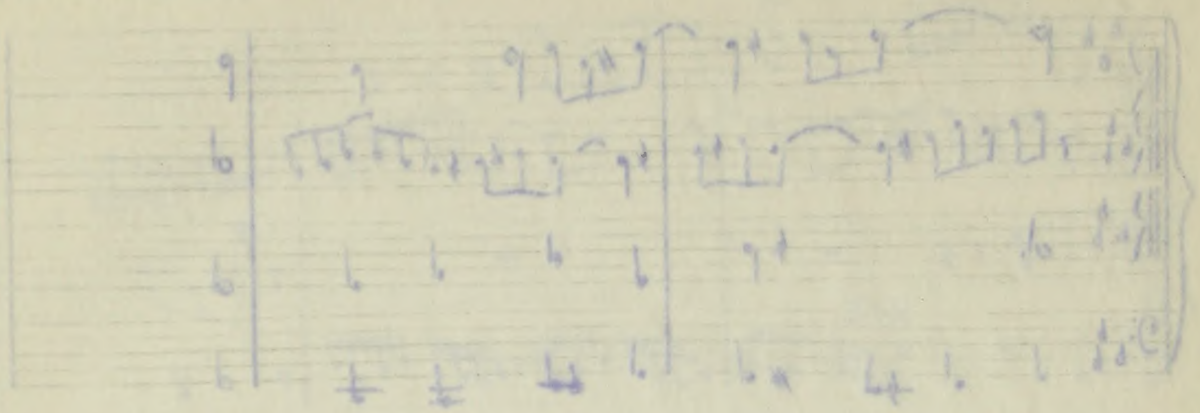


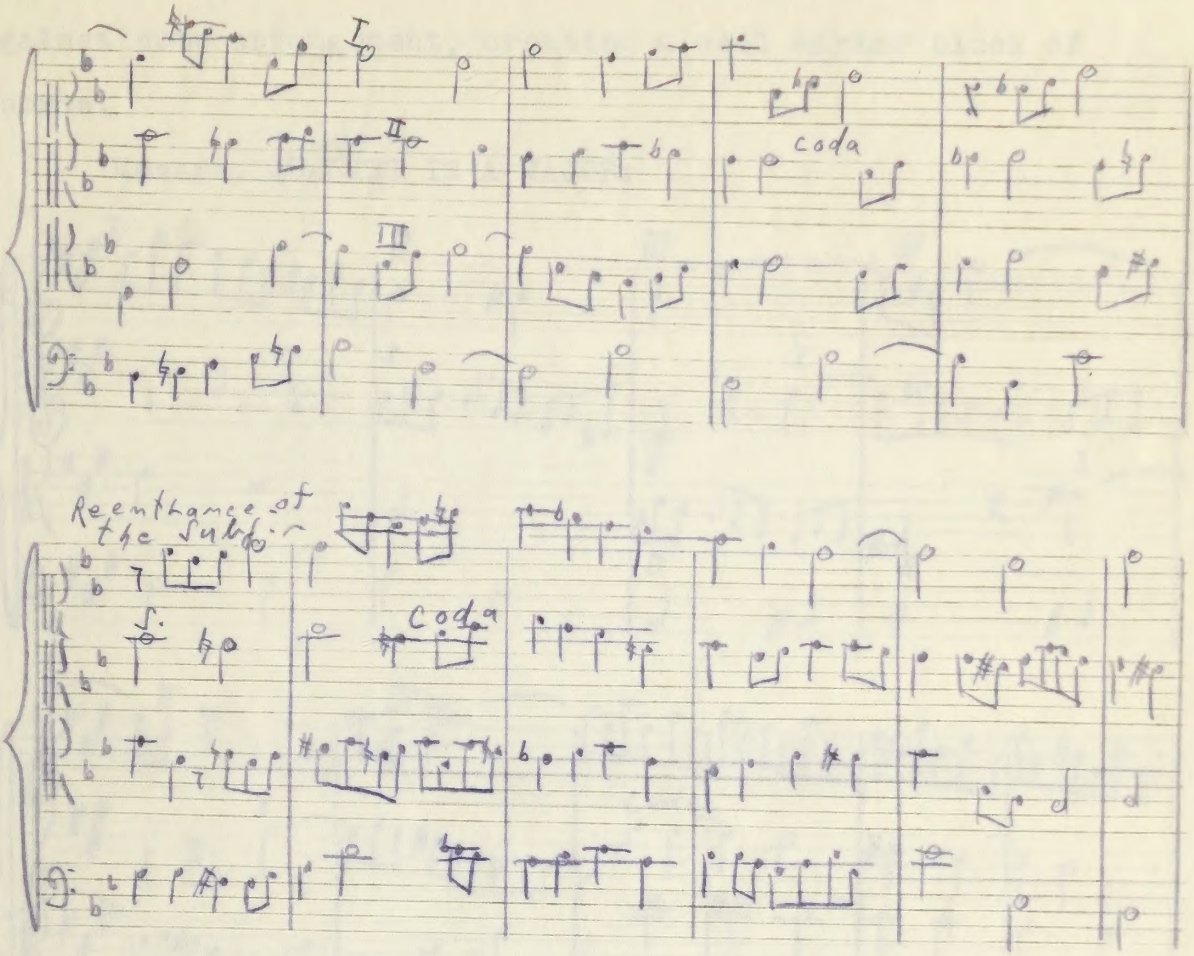


Although this episode is not taken from a fugue, it offers an example so characteristic of the process that I believe attention should be drawn to it; the melodic coda which ends it produces a development greater than one is accustomed to finding in the school fugue; it is well to notice also that this type of coda finds a logical application in any type of fugue, at the end of a warm and expressive episode, and aids in producing a more pronounced entrance of the subject in a new key.

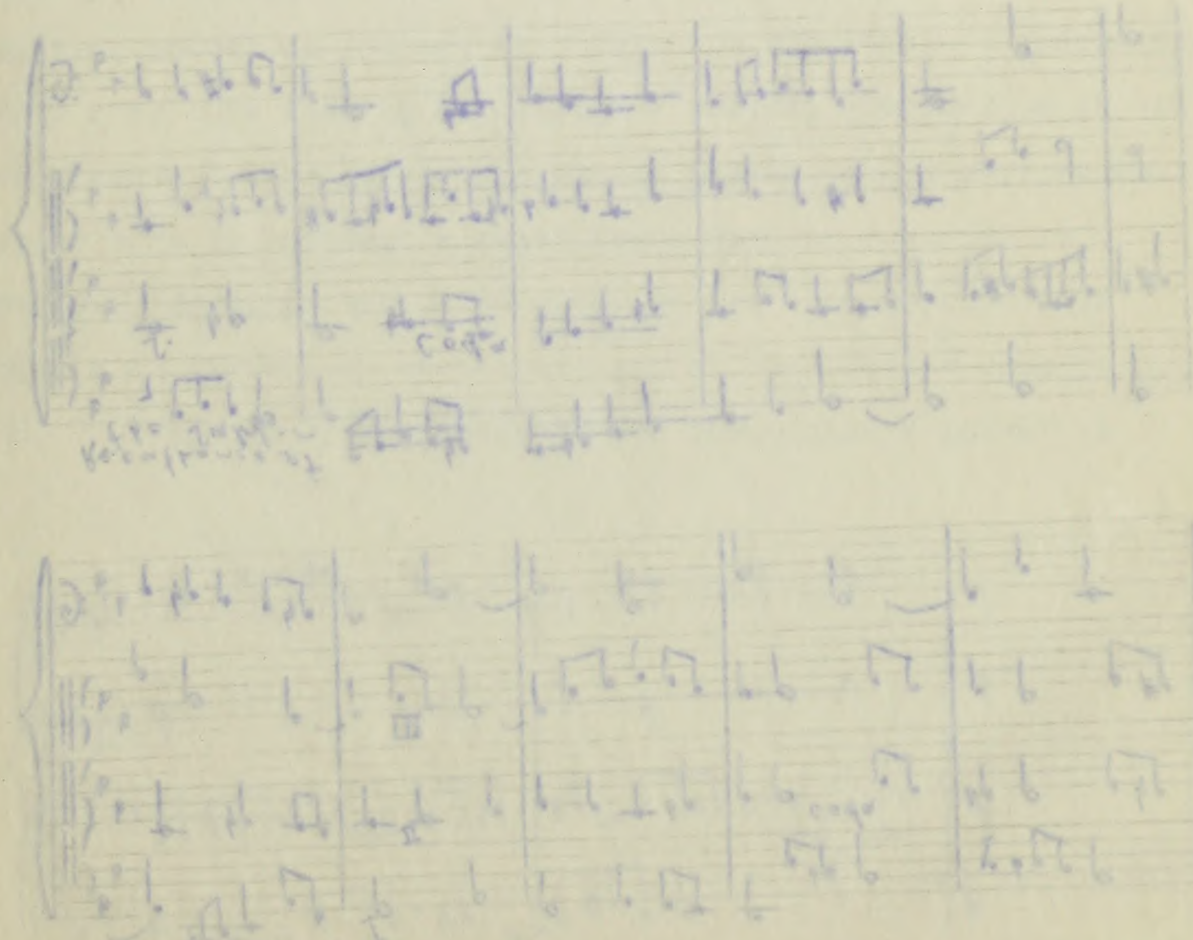
Schuman, Third Fugue on the Name BACH:





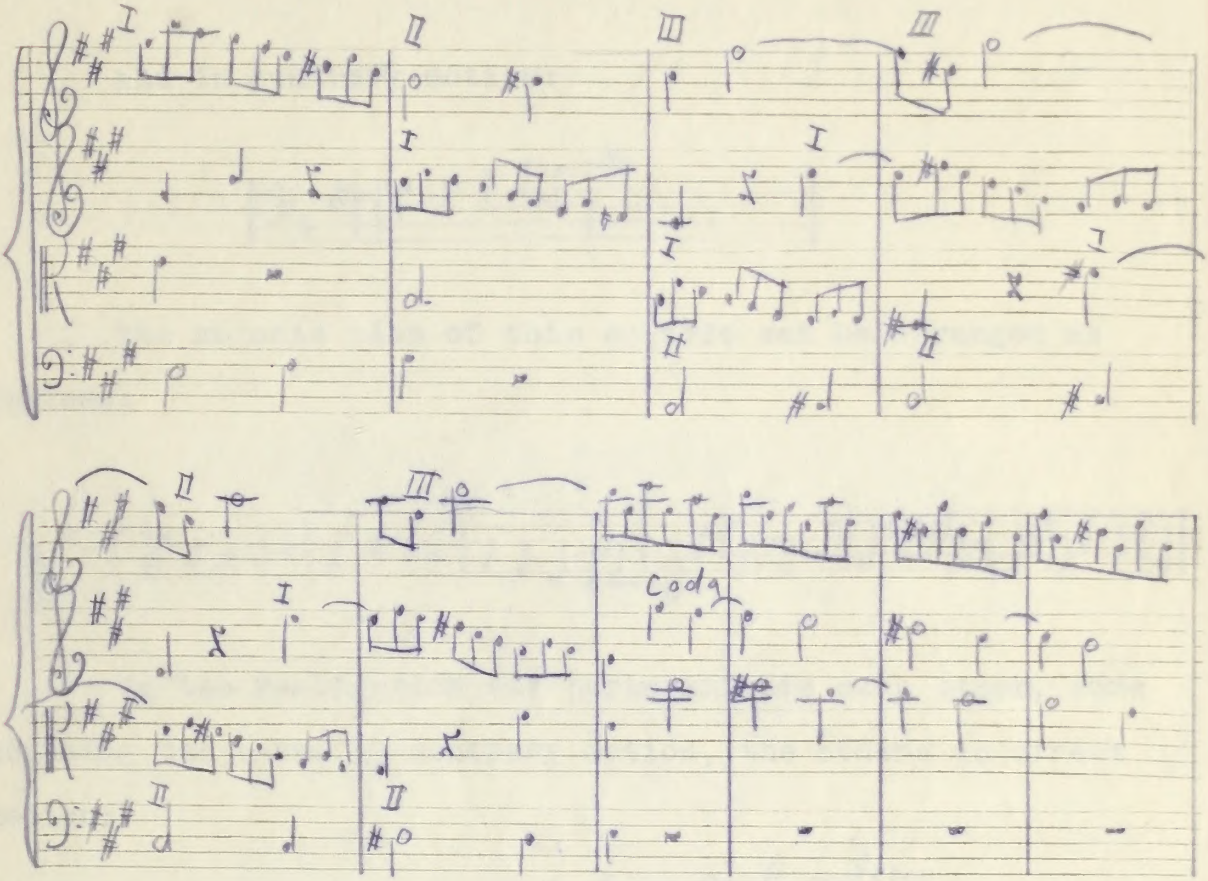


In this example the entrances of the themes are not sufficiently marked, and the ensemble is a little heavy and thick and proceeds rather after the fashon of a harmony lesson than in the manner of a fugue. We must consider this episode, then, not as a model of writing, but a model of melodic conduct. As in the preceding, this episode ends with a coda forming a cadence which leads back to the subject; but while in the Bach example the coda is plainly melodic, it has here rather an harmonic character, the parts, because of their note



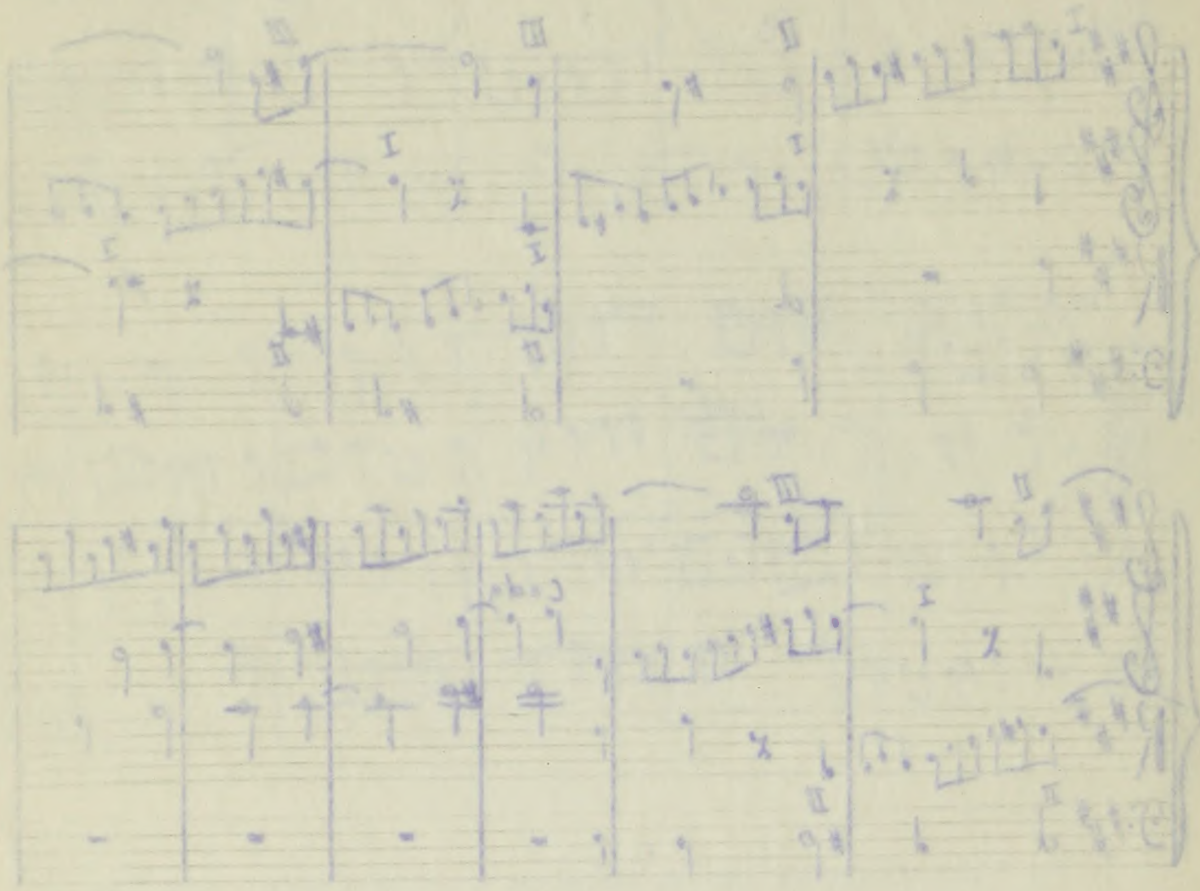
against note arrangement, creating a well marked block of chords.

Mozart, QUARTET IN A MAJOR:

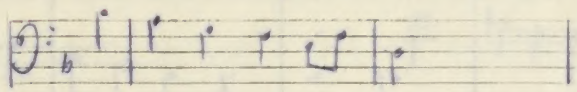


247. USE OF CONTRARY MOTION. We have said that all the figures in an episode are susceptible to imitation in contrary motion; this sort of imitation is frequently used in the dispositions previously studied. Contrary motion may be used in the episode concurrently with direct motion, as in the following examples.

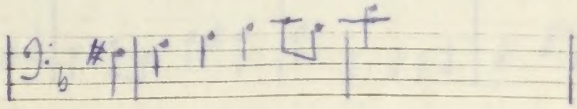
a) Mendelssohn, Organ Fugue, op. 37, no. 3:



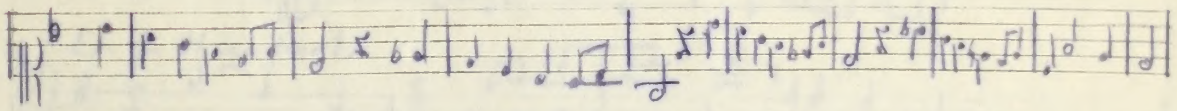
Here is the principal theme of the episode:



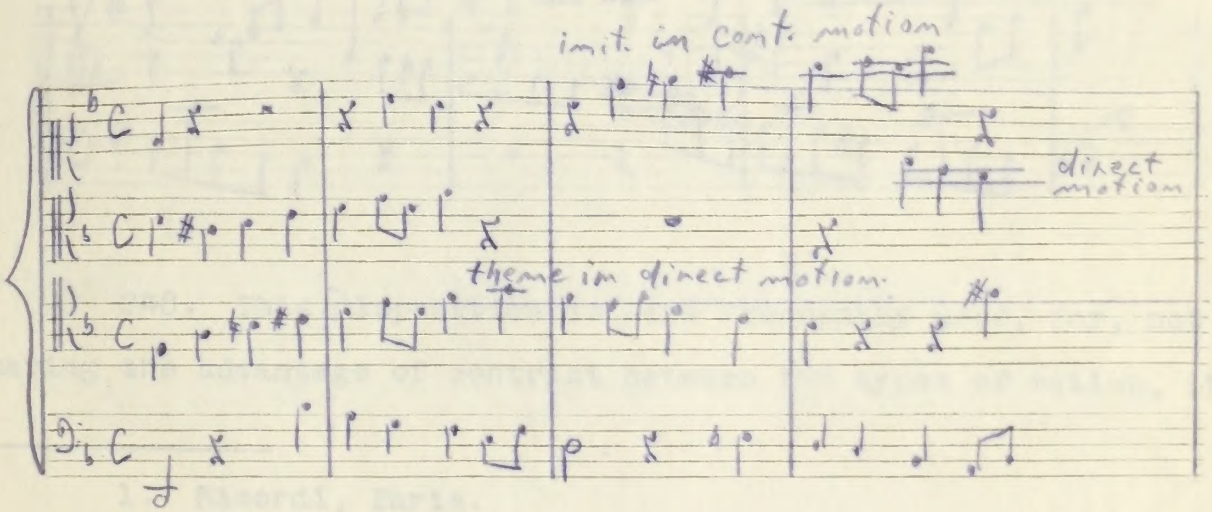
and in contrary motion:



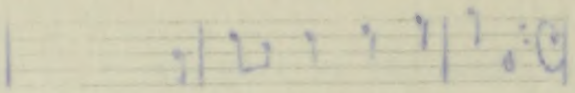
The melodic plan of this episode can be arranged as follows:



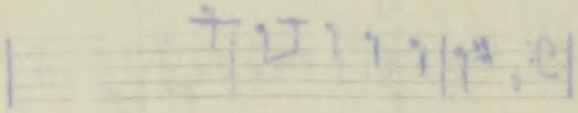
In the realization the parts imitate each other, some sounding the theme in contrary motion, the others in direct motion:



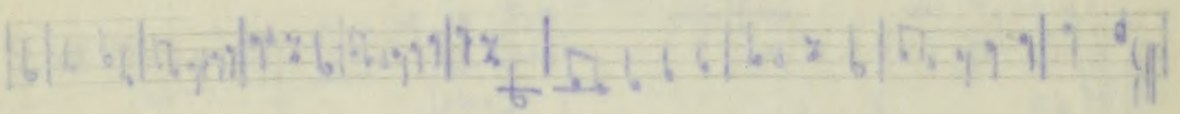
Here is the principal theme of the episode:



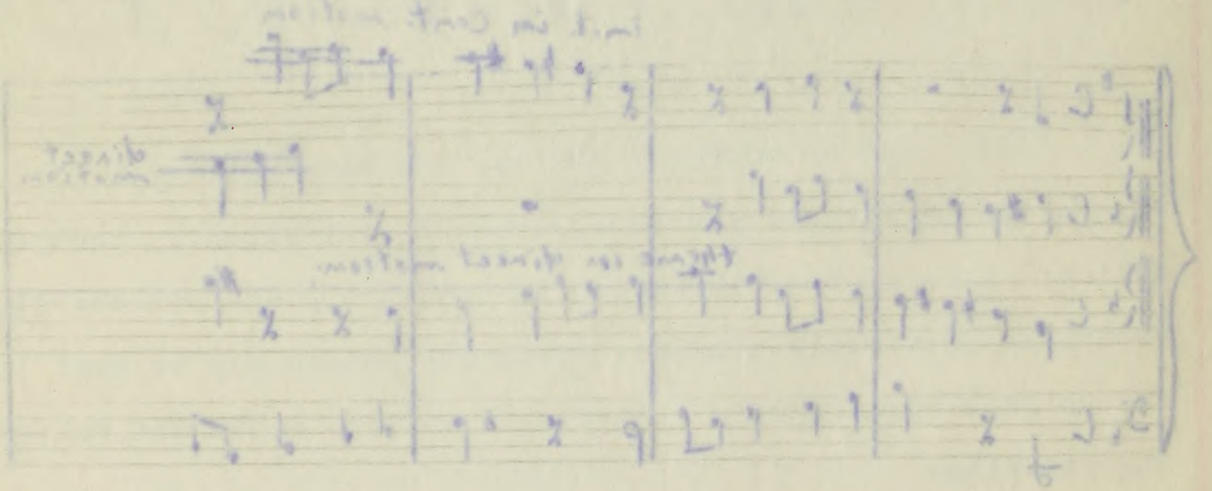
and in contrary motion:

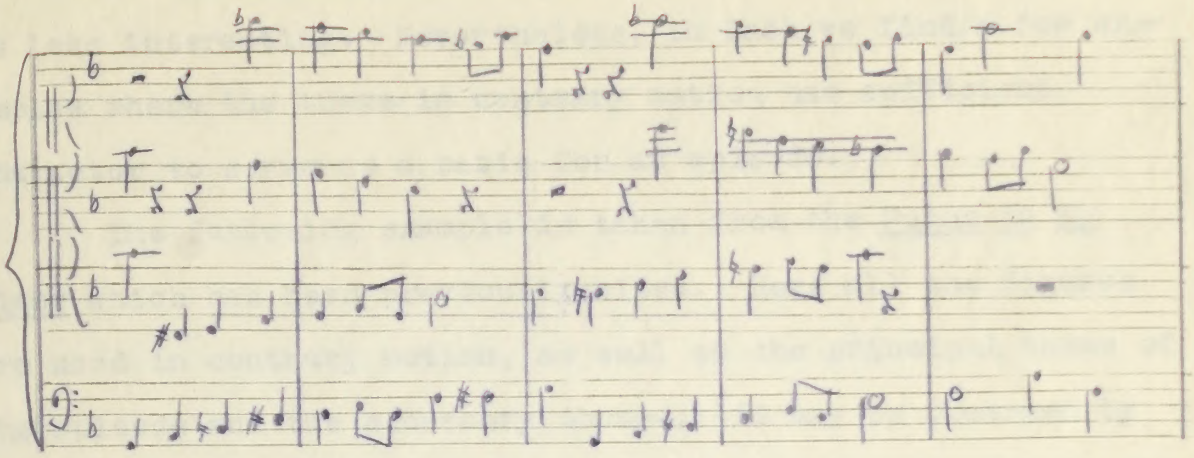


The melodic plan of this episode can be arranged as follows:

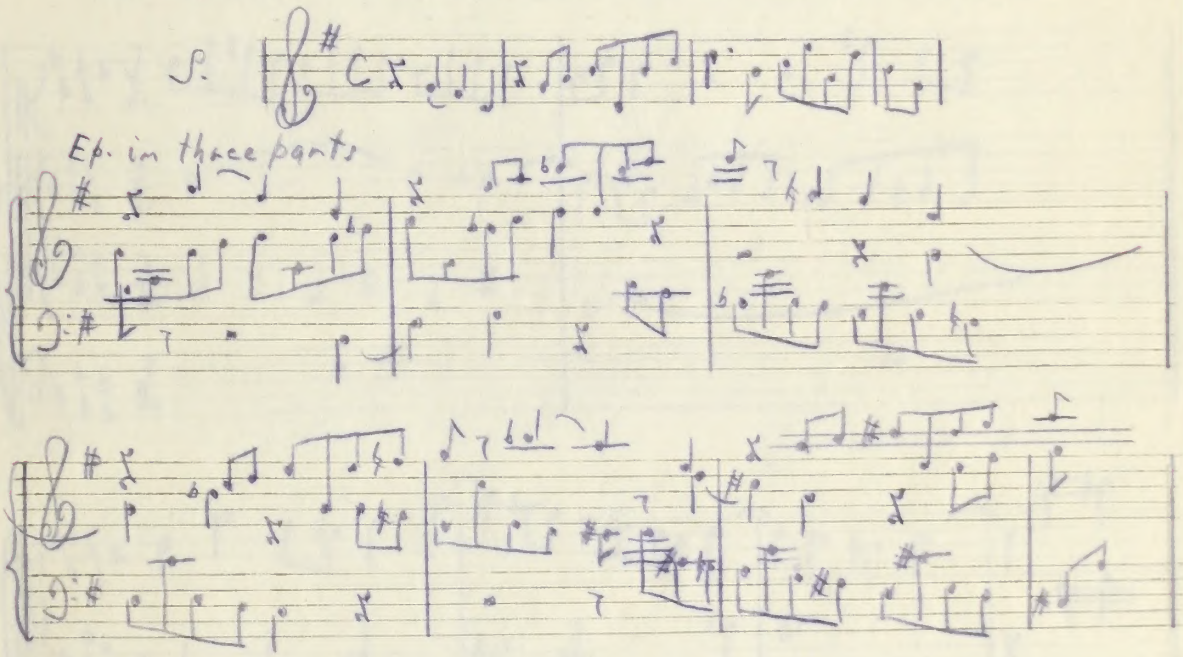


In the realization the parts imitate each other, some sounding the theme in contrary motion, the others in direct motion:





Gedalge, FOUR PRELUDES AND FUGUES FOR PIANO, No. 2:[1]



248. This disposition is less frequently used, for, not having the advantage of contrast between two types of motion, it

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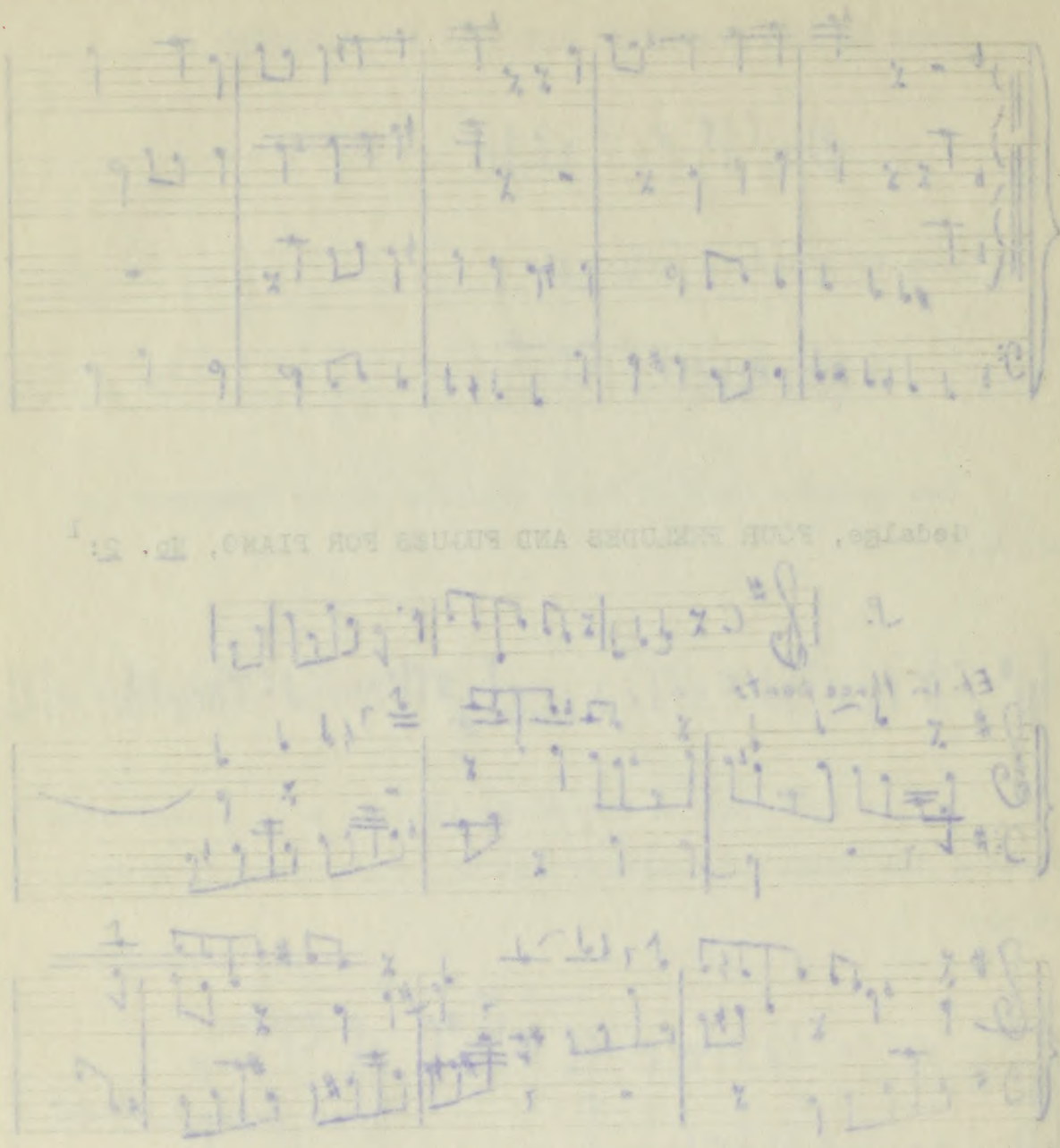
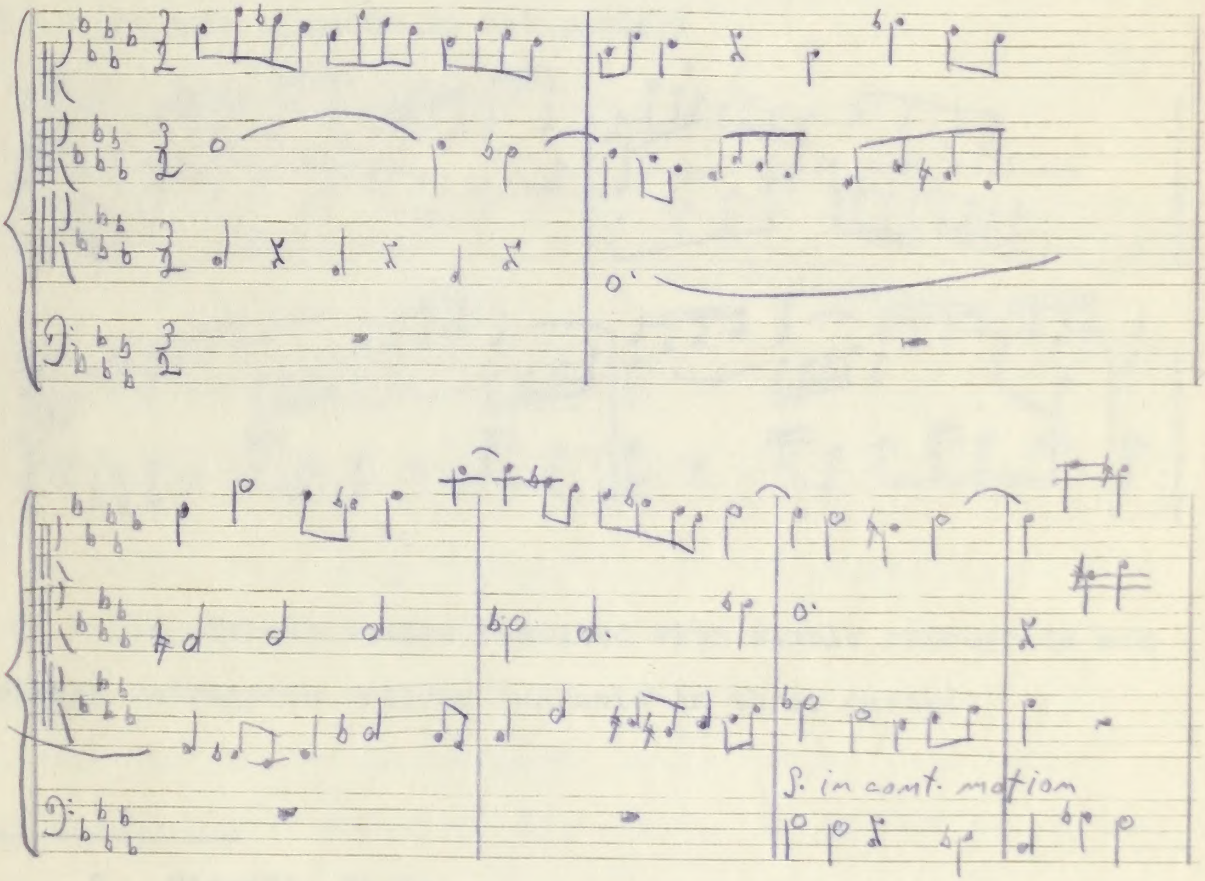
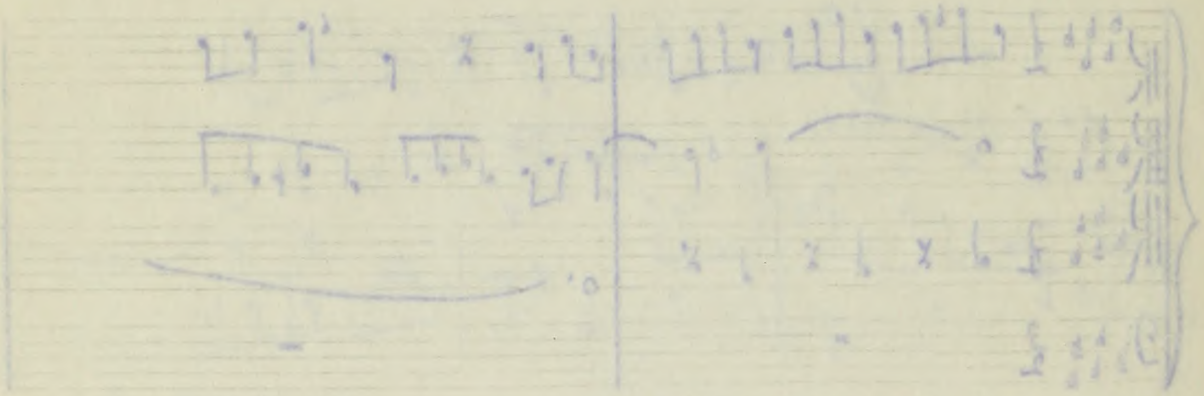
1. Ricordi, Paris.

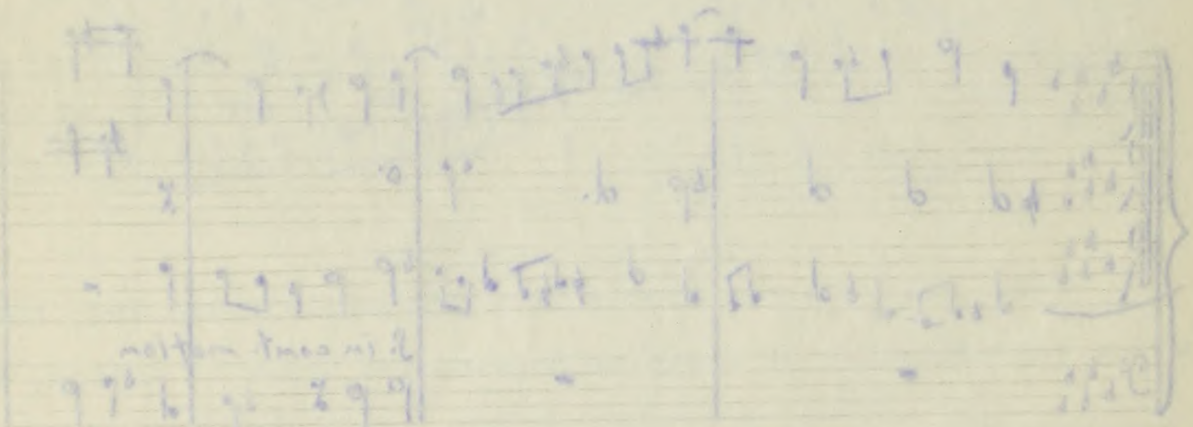


is less interesting. Nevertheless, in Bach we find a few examples where the theme in contrary motion has sufficient character to serve as a basis for an episode.

The following example is taken from the Fugue in Bb Minor which has been previously cited. Here all the figures are used in contrary motion, as well as the principal theme of the episode and the accessory themes; it may be observed by refering to sec. 197 where we have analyzed the figures in this episode:



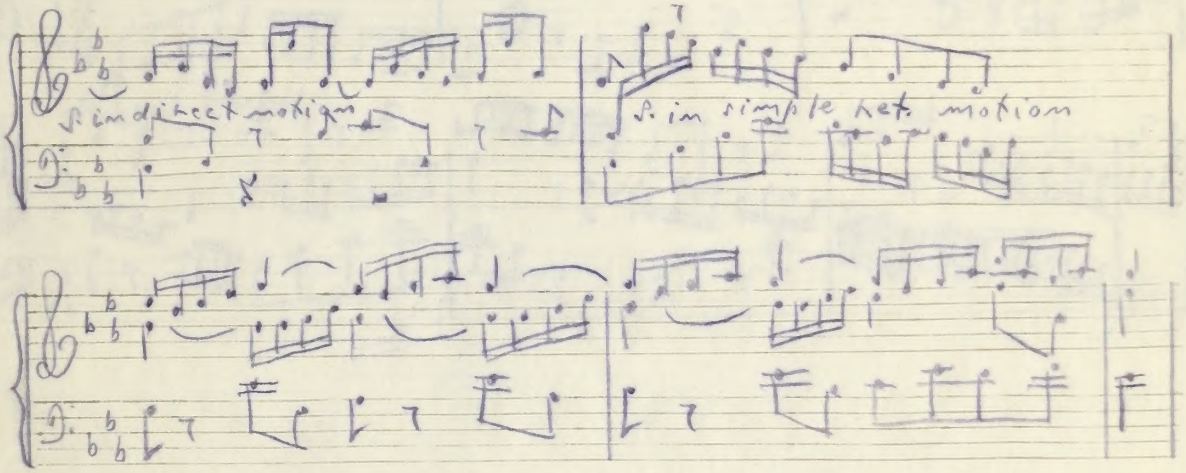




249. THE USE OF SIMPLE AND CONTRARY RETROGRADE MOTIONS COMBINED. Simple retrograde motion and retrograde and contrary motions combined are less frequently used in the fugue; all subjects, in fact, do not lend themselves to it, either because of their rhythms or because the themes taken in retrograde motion lose their musical character. Nevertheless, when a subject can be used in this way, we sometimes find material there for episodes or for interesting combinations.

Gedalge, FOUR PRELUDES AND FUGUES FOR PIANO, No. 3:[2]

a) Direct motion combined with simple retrograde motion (canonic episode in two parts):



b) Direct motion combined with simple retrograde and contrary retrograde motions (canonic in three parts):

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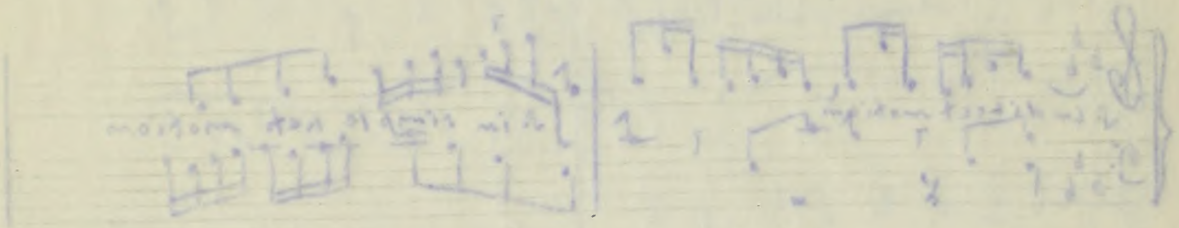
2. Ricordi, Paris.

249. THE USE OF SIMPLE AND CONTRARY RETROGRADE MOTIONS COMBINED. Simple retrograde motion and retrograde and contrary motions combined are less frequently used in the fugue; all subjects, in fact, do not lend themselves to it, either because of their rhythms or because the themes taken in retrograde motion lose their musical character. Nevertheless, when a subject can be used in this way, we sometimes find material there for episodes or for interesting combinations.

Cadalso, FOUR PRELUDES AND FUGUES FOR PIANO, No. 3:[2]

a) Direct motion combined with simple retrograde motion (canonic episode in two parts):



b) Direct motion combined with simple retrograde and contrary retrograde motions (canonic in three parts):

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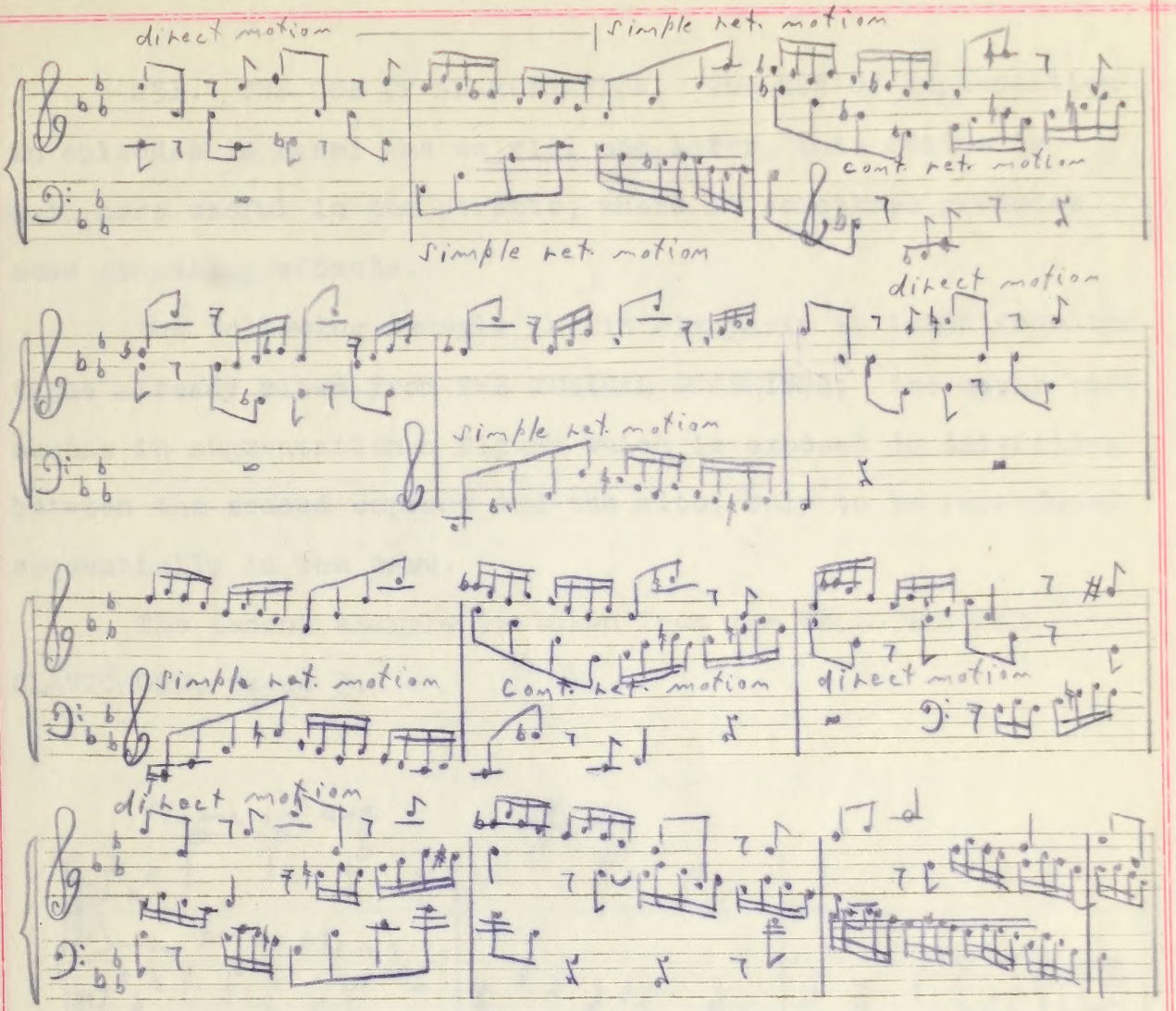
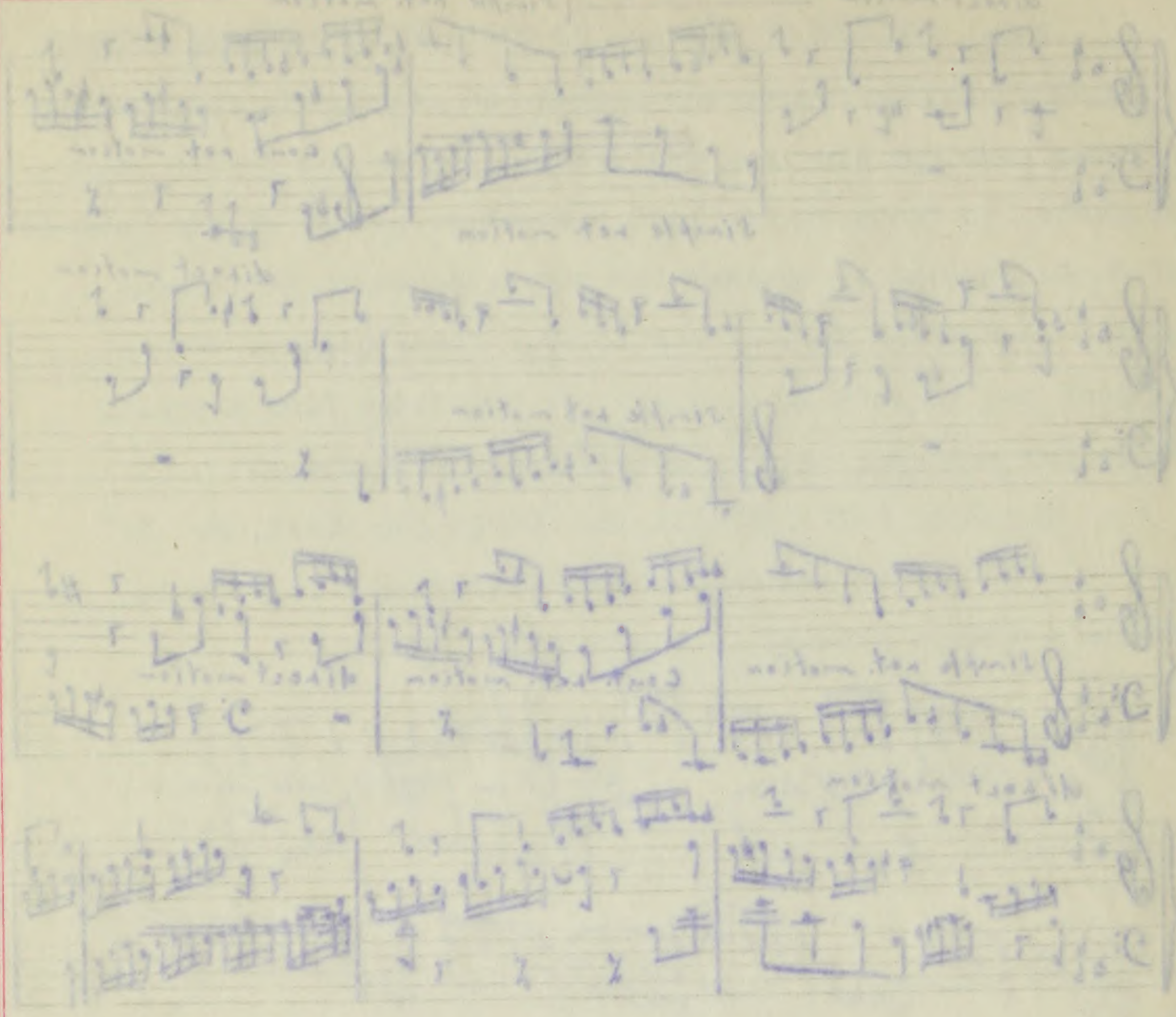
2. Ricordi, Paris.



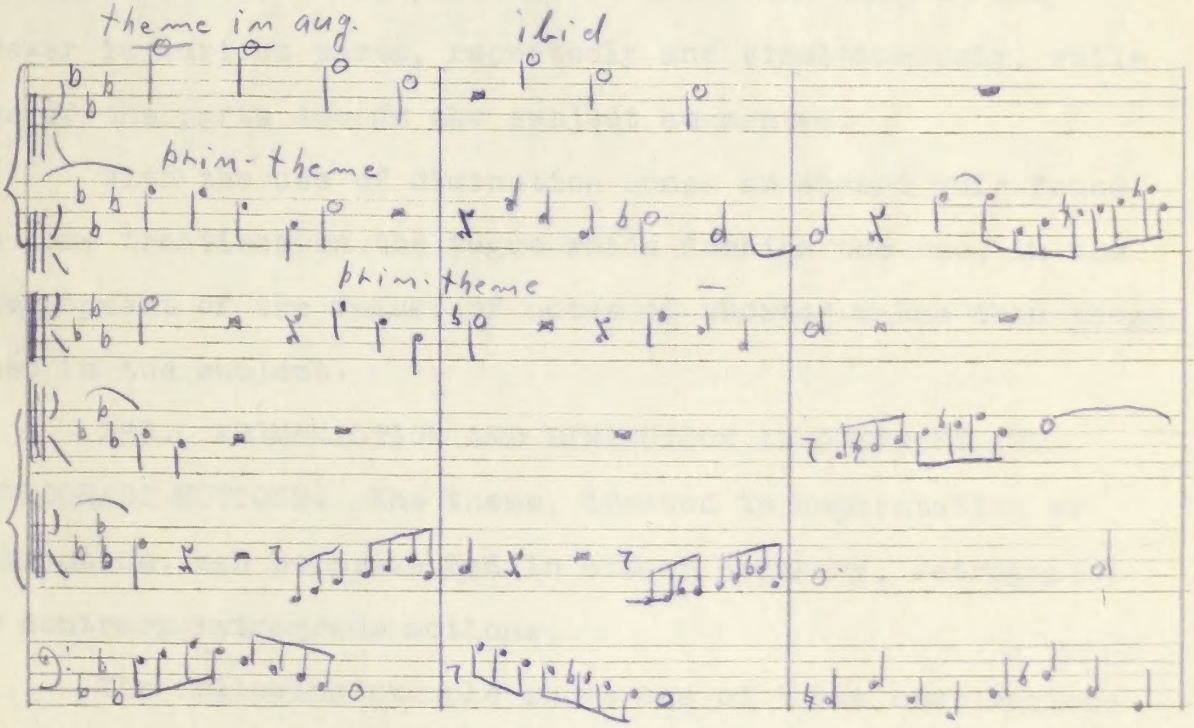
250. It will be noticed in the two preceding episodes that the theme consists of the entire subject. This often happens in the free fugue where the subjects are short and rapid, but in the school fugue, where the subjects are generally more extended and developed, this procedure is not used.

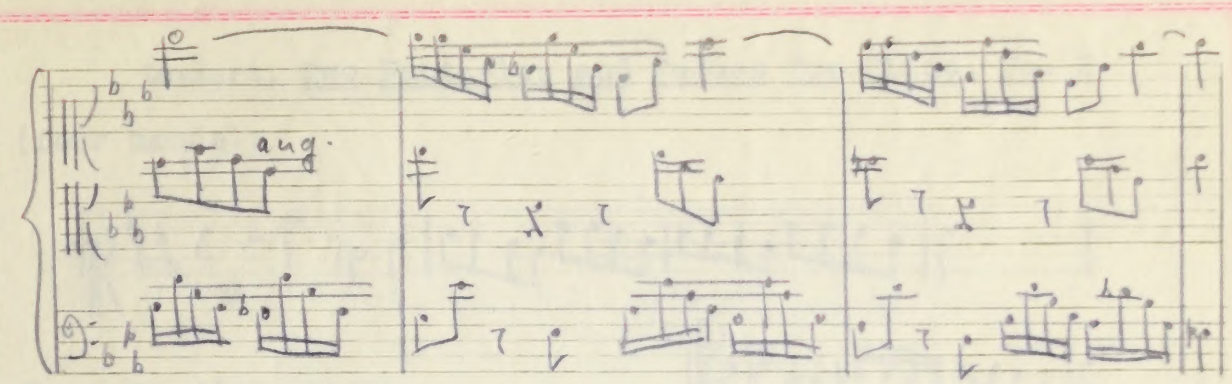


251. THE USE OF AUGMENTATION. The use of augmentation in episodes is rare; as we will see later, this device is much more useful in the stretto, where it sometimes produces some startling effects.

The following example (a) in six parts is taken from the fugue already cited from THE MUSICAL OFFERINGS; the upper part sounds in augmentation a figure which is exposed in imitations between the second soprano and the alto, only to be reproduced sequentially in the bass.

The second example is taken from the WELL-TEMPERED CLAVICHORD, fugue 7:



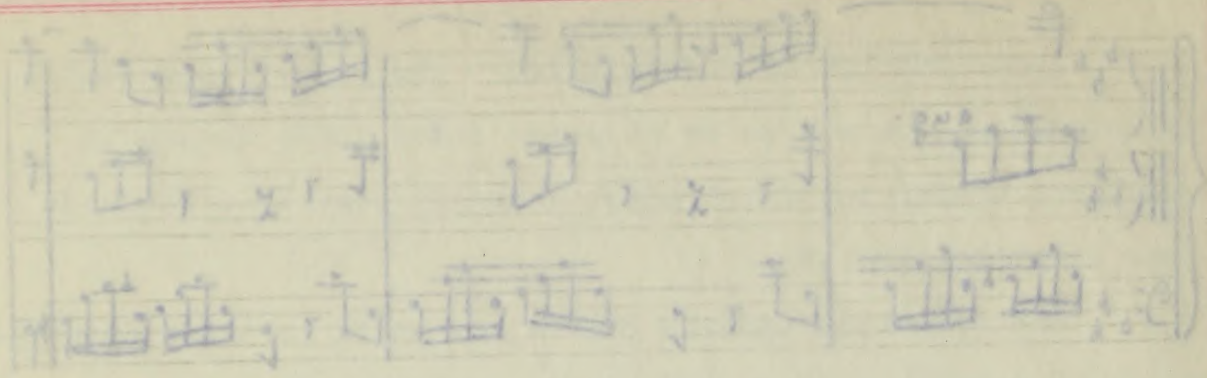


252. THE USE OF DIMINUTION. Diminution is used more often in episodes which separate the stretto from the exposition. Diminution results in greater concentration of the figure and permits closer entrances; in the stretto augmentation can be used to very good advantage, for when the subject lends itself to augmentation, it is possible to sound the subject and answer in various parts, repeatedly and simultaneously, while one of the parts sounds the subject augmented.

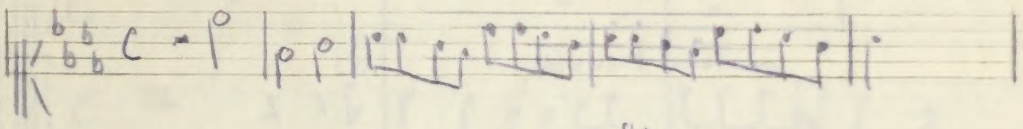
With the use of diminution comes an absurd rule found in some treatises on the fugue which forbids the use, in the development of the fugue, of notes of shorter value than those used in the subject.

253. AUGMENTATION AND DIMINUTION IN CONTRARY AND RETROGRADE MOTIONS. The theme, treated in augmentation or diminution, can be presented in either contrary, retrograde, or contrary-retrograde motions.

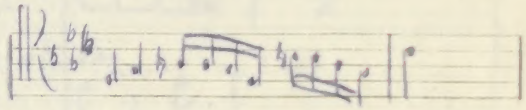
The following example shows one of those combinations in which the theme in diminution is heard in direct and contrary motion at the same time.



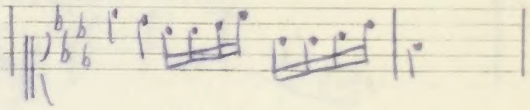
Mozart, Two Fantasies and Fugues for Piano, No. 2 (four hands):

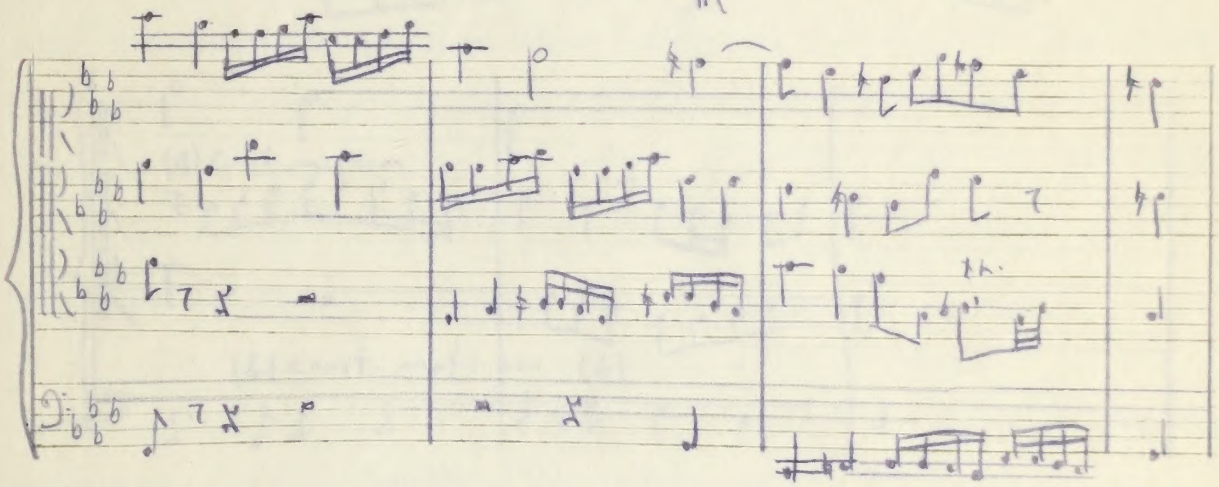


Theme in diminution:



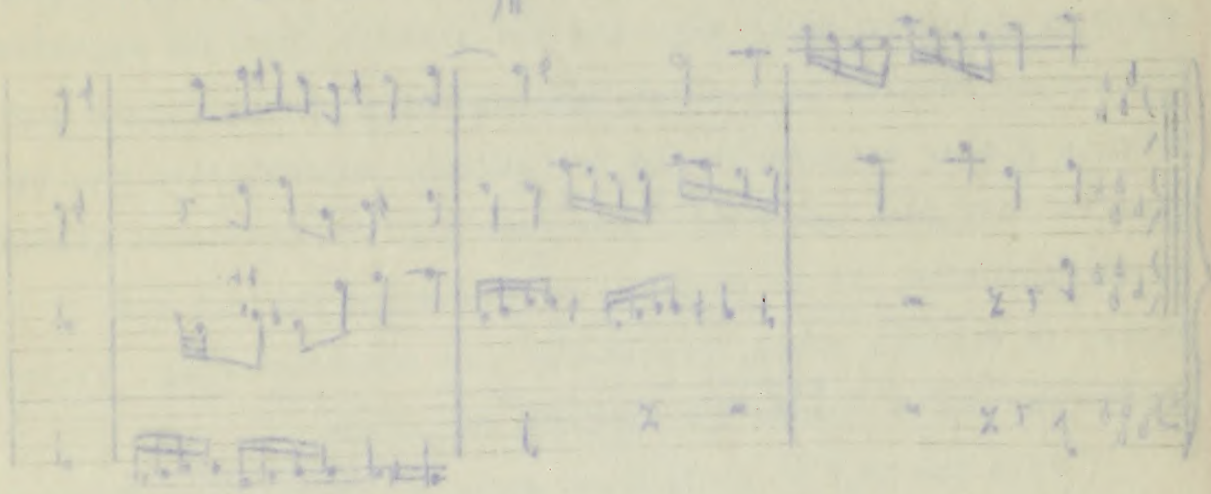
In diminution and contrary motion:



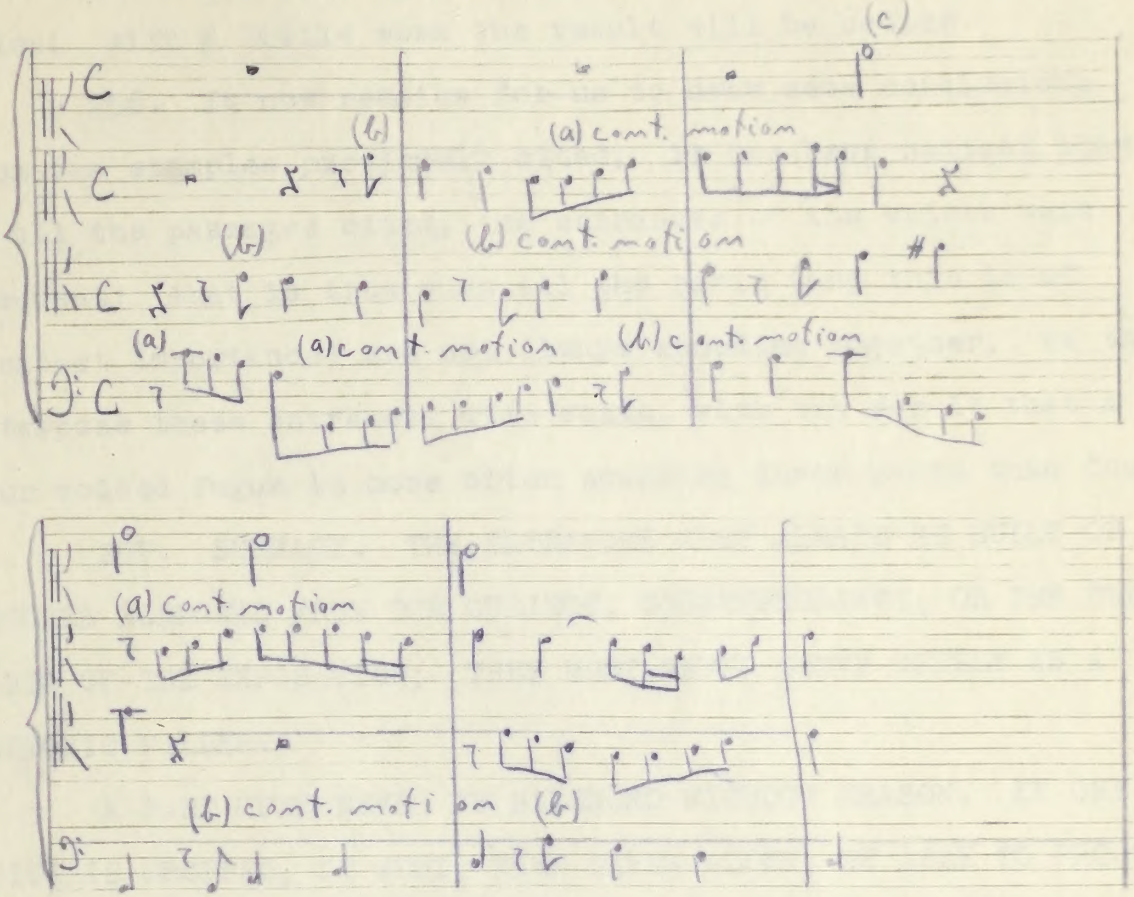


254. DOUBLE AUGMENTATION AND DOUBLE DIMINUTION. Episodes based on double augmentation or double diminution are found particularly in fugues written on a choral theme; the use of these devices here comes naturally enough from the character of the fugue.

The following example can be considered as a type of either simple or double augmentation or diminution, according to whether one interprets fragment (a), (b), or (c) as the principal theme.

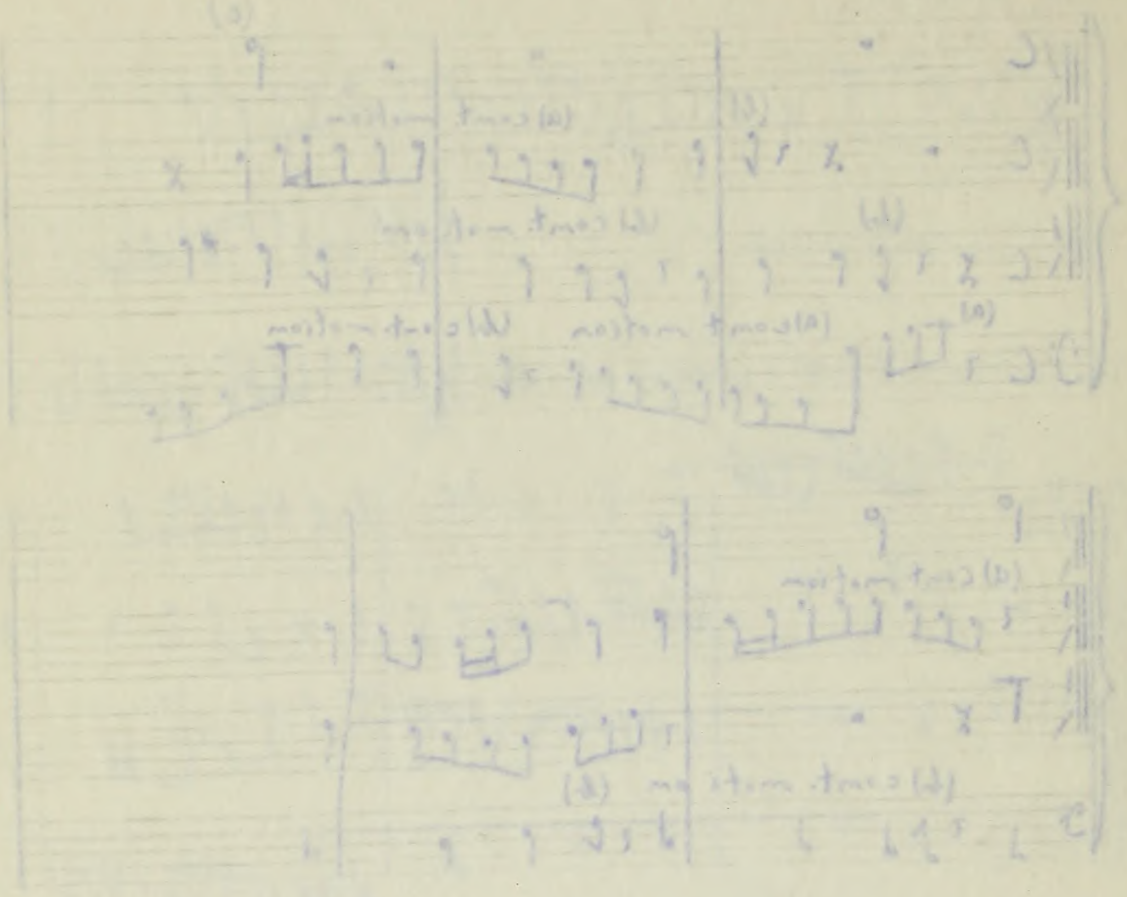


Bach, Ach Gott und Herr:



255. This ends the discussion of the technique of the episode; the student should familiarize himself with the various combinations listed above. Later we will treat the fugue as a musical composition and will point out to him then what considerations will guide him in his choice of themes for the episodes, and in what order the latter can best be presented; how, in a word, he should apply himself so that the proceedure will become automatic; the better he assimilates the technique of the fugue, the more he will be master of his pen, the less

Bach, Joh Sebt und Herr:



225. This ends the discussion of the technique of the episode; the student should familiarize himself with the various combinations listed above. Later we will treat the fugue as a musical composition and will point out to him then what considerations will guide him in his choice of themes for the episodes, and in what order the latter can best be presented; in a word, he should apply himself so that the procedure will become automatic; the better he assimilates the technique of the fugue, the more he will be master of his pen, the less

obvious will be his effort, and the freer will be his imagination; with a little work the result will be better.

256. It now remains for us to draw some conclusions from the examples previously cited; it has been noticed that in all the passages cited, the entrances of the voices were frequent; that is true when all the parts (and this is of greatest importance) are not always sounding together; we then interpose these entrances with rests, with the result that a four voiced fugue is more often sounding three parts than four.

257. SUMMARY. THE ENTRANCES MUST ALWAYS BE BUILT ON FIGURES BORROWED FROM THE SUBJECT, COUNTERSUBJECT, OR THE FREE PARTS OF THE EXPOSITION; THEY MUST NEVER SERVE MERELY AS A HARMONIC FILLER.

A PART MUST NEVER BE SILENCED WITHOUT REASON. IF ONE VOICE IS DROPPED, IT MUST, WHEN TAKEN ALONE, BE ABLE TO PRODUCE CADENTIAL HARMONY, PERFECT OR OTHERWISE.

258. THE PROGRESSIONS ON WHICH AN EPISODE IS BASED SHOULD ALWAYS BE LOGICALLY ESTABLISHED; i. e., IN A MANNER WHICH WILL LEAD NATURALLY TO THE DESIRED MODULATION, EITHER BY A SEQUENTIAL MODULATION OR BY ENDING WITH THE MODULATION NECESSARY TO THE REENTRANCE OF THE SUBJECT IN THE NEW KEY IN WHICH IT MUST BE HEARD.

259. WHEN AN EPISODE IS BUILT ON TWO OR MORE DIFFERENT PROGRESSIONS, CARE MUST BE TAKEN TO RESERVE FOR THE END THOSE WHICH GIVE RISE TO THE MOST CONCISE IMITATIONS.

260. IN ORDER TO MAINTAIN THE MUSICAL INTEREST IN A FUGUE, IT IS NECESSARY THAT ALL THE PARTS BE TREATED MELODICALLY TO CORRESPOND WITH THE STYLE OF THE SUBJECT. THE UPPER PART PARTICULARLY MUST ADHERE RIGOROUSLY TO THIS PLAN, AND IN NO CASE CAN THE BASS ASSUME THE CHARACTER OF A SIMPLE HARMONIC BASS. IN OTHER WORDS, ALL THE PARTS, THROUGH THEIR ENSEMBLE, MUST COINCIDE TO GIVE THE APPEARANCE OF A CONTINUOUS MELODIC LINE.

CHAPTER VIII

THE STRETTO

261. In the exposition the entrances of the subject and answer succeed each other in an arbitrary manner, the one appearing only after the other has finished.

262. ANY COMBINATION IN WHICH THE HEAD OF THE ANSWER OVERLAPS THE END OF THE SUBJECT IS CALLED A STRETTO (past participle of the Italian verb stringere).

263. The ensemble of the last section of the fugue in which all the entrances of the subject and answer are brought closer and closer together is called the stretto.

264. As a corollary to the preceding definitions we may say that:

a) THE HEAD OF THE SUBJECT, AS WELL AS THAT OF THE ANSWER, ARE INDISPENSABLE ELEMENTS OF A STRETTO, TO THE EXCLUSION OF ANY OTHER FIGURE IN THE SUBJECT.

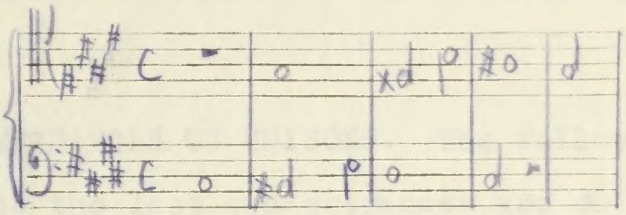
b) A STRETTO CAN BE WRITTEN ONLY BY A SERIES OF SUCCESSIVE AND CLOSER ENTRANCES OF THE HEADS OF THE SUBJECT AND ANSWER.

265. We also call strettos those concise combinations of the head of the countersubject of the subject with that of

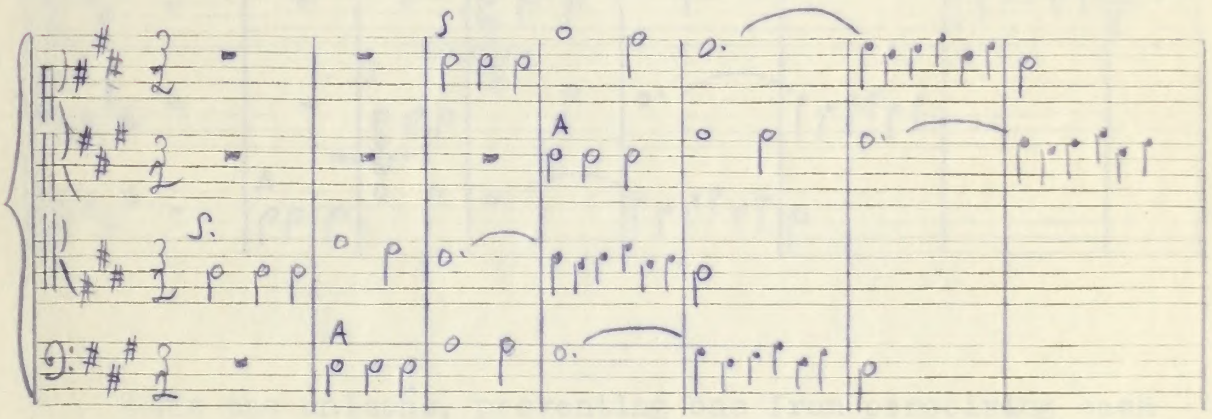
the countersubject of the answer.

266. CANONIC STRETTOS. The stretto presents four distinct cases:

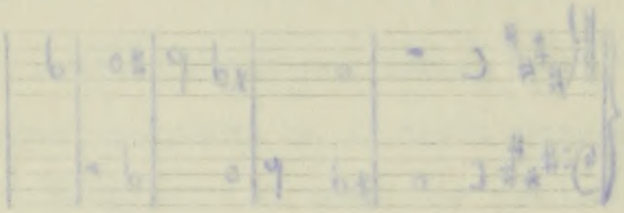
CASE I. THE THEME OF THE SUBJECT CAN BE CONTINUED IN FULL WHILE THE ANSWER IS SOUNDING. THIS IS CALLED A CANONIC STRETTO:

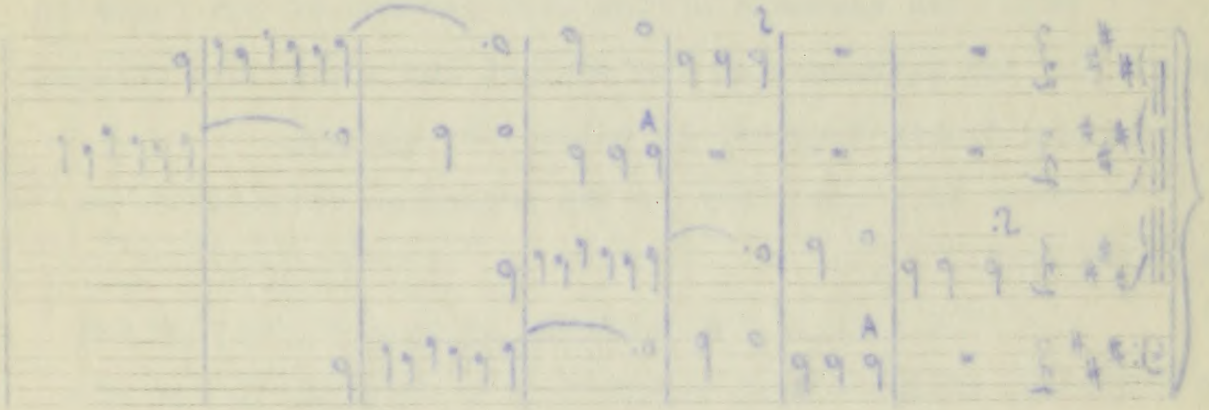


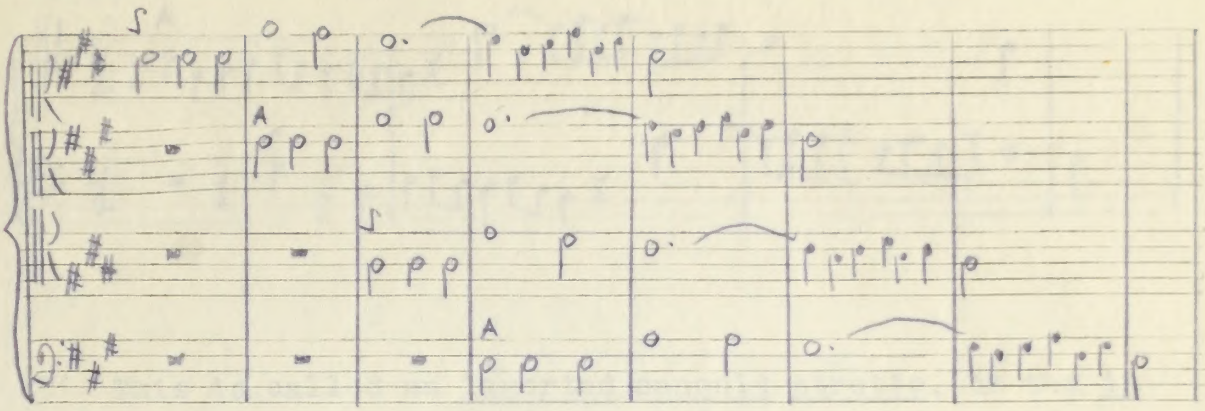
267. This combination can be adapted to any number of parts:



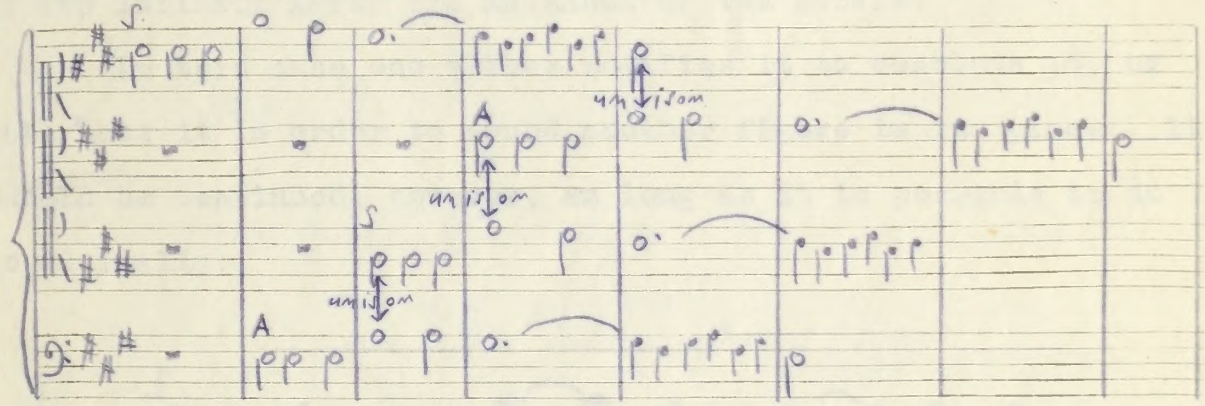
268. DISPOSITION OF THE VOICES. The order in which the voices sound is not fixed and depends only upon the will of the composer, the harmonic necessities, or the desired sonority. The preceding stretto could also have taken the following form:





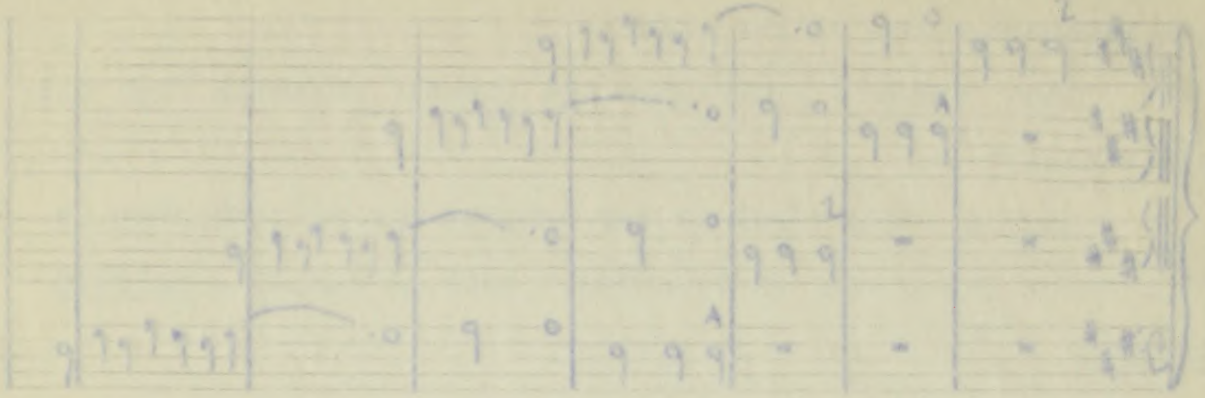


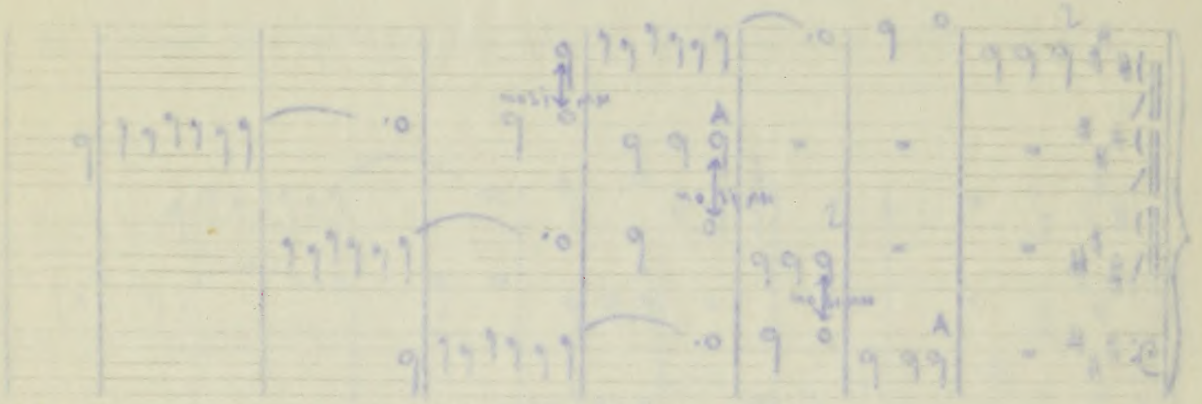
269. ENTRANCES ON UNISONS. The following arrangement is weak because the last two entrances are on unisons, which should be avoided:

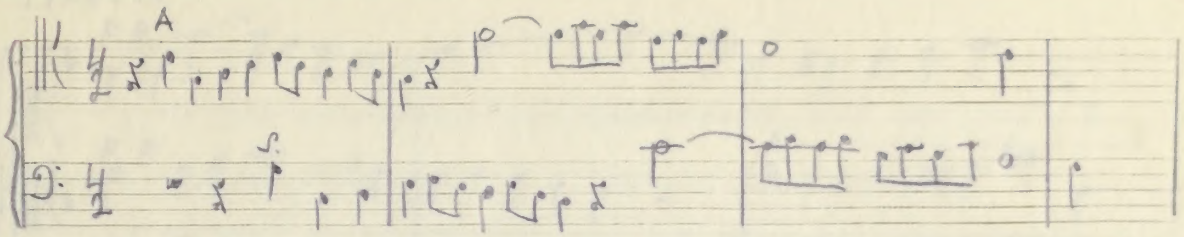


Here the unisons, preventing one from perceiving each entrance clearly, minimize the desired effect.

270. THE INVERTED CANONIC STRETTO. A stretto is also produced when the canonic combination begins with the answer:





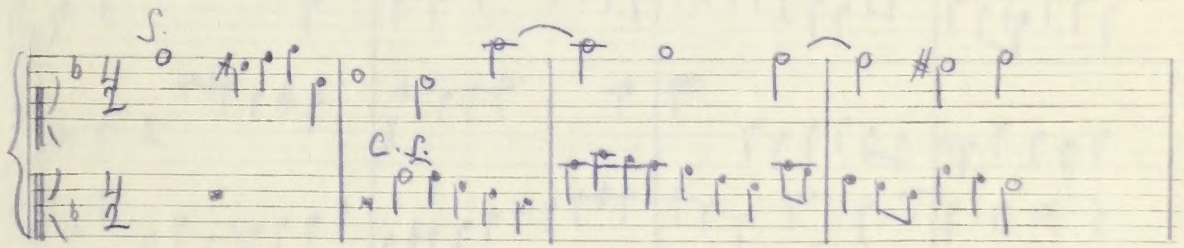


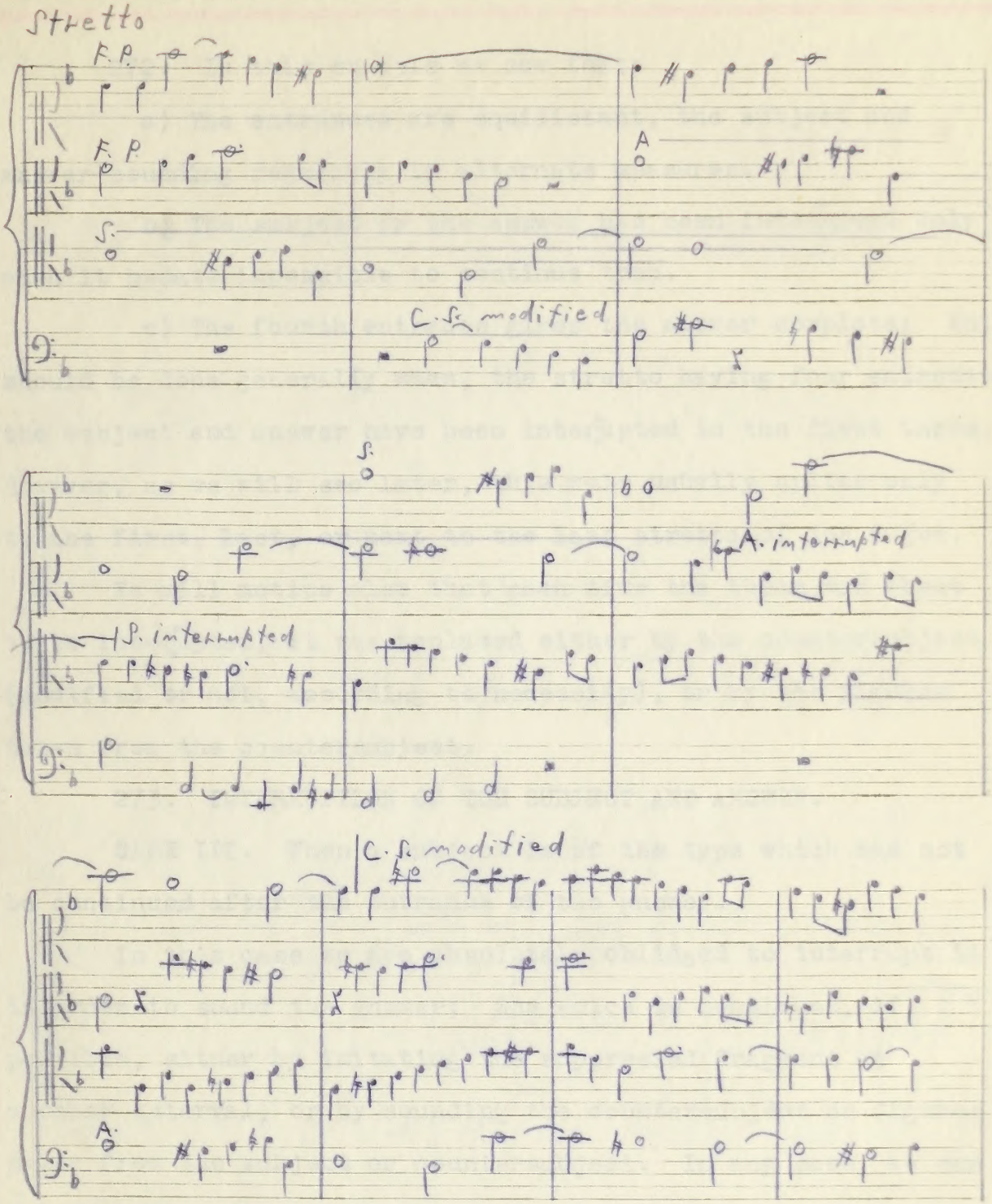
This is called an inverted canonic stretto, or the inversion of the stretto; this type of stretto lends itself to an indefinite number of parts, as in the preceding example.

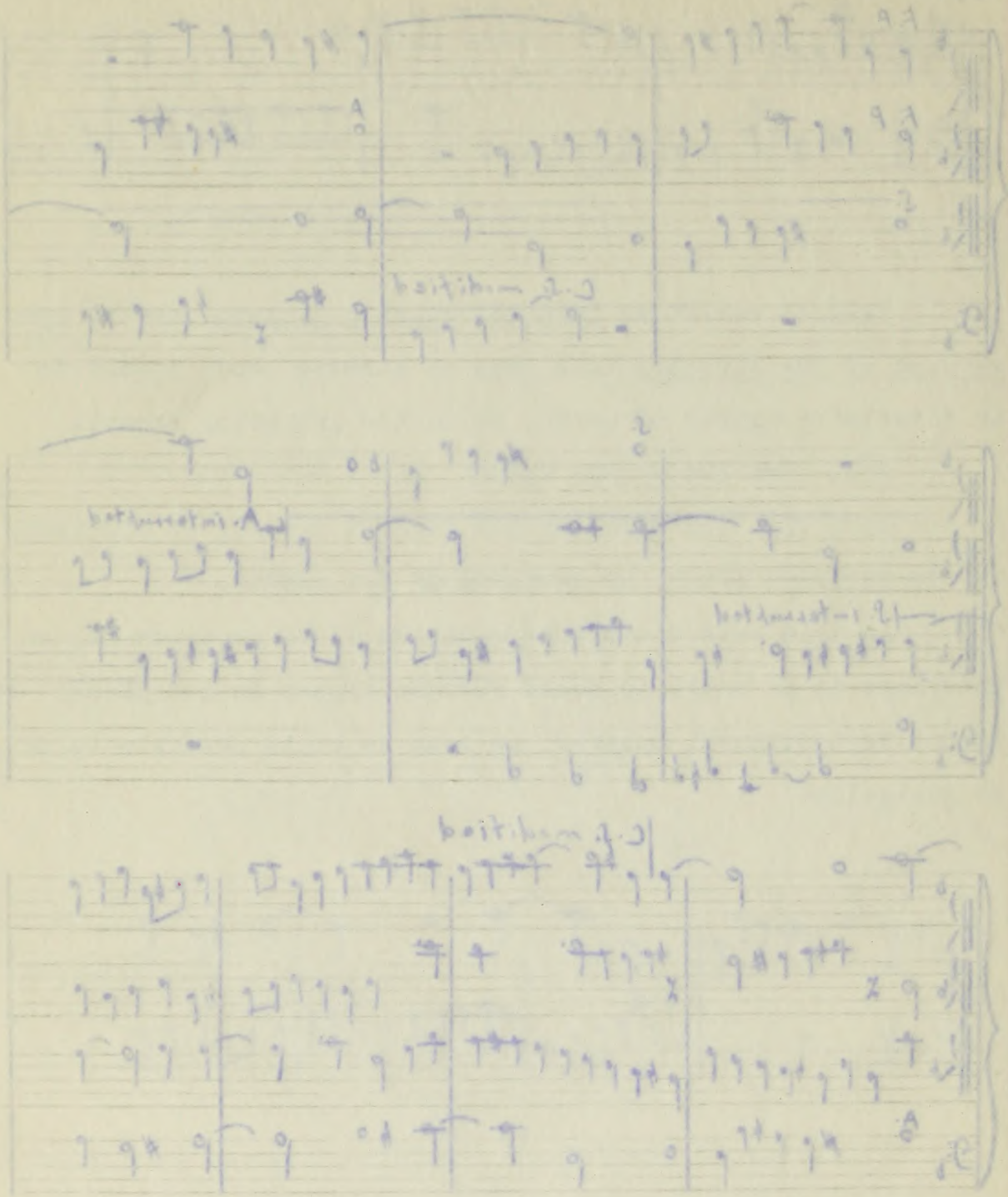
271. THE INCOMPLETE CANON.

CASE II. THE THEME OF THE SUBJECT CAN NOT BE CONTINUED IN ITS ENTIRETY AFTER THE ENTRANCE OF THE ANSWER.

In this case one either modifies it to conclude it, or interupts it in order to sound another figure in its place; it should be continued, however, as long as it is possible to do so musically:




Stretto
F. P.
F. P.
S.
C. f. modified
A
S.
S. interrupted
A. interrupted
C. f. modified
A.



272. In this example we see that:

a) The entrances are equidistant, the subject and answer sounding regularly in alternate measures.

b) The subject or the answer has been interrupted only when it became impossible to continue them.

c) The fourth entrance gives the answer complete; this should be done generally when, the stretto having four entrances, the subject and answer have been interrupted in the first three. However, as we will see later, this rule usually aplies only to the first, last, or next to the last stretto of the fugue.

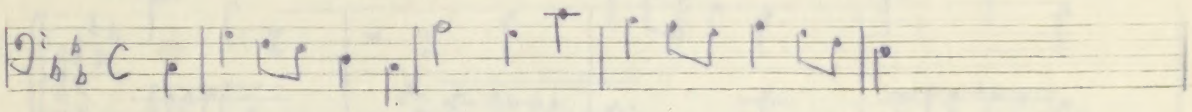
We will notice also that each time the theme was about to be interrupted, it was replaced either by the countersubject (modified or not, according to necessity), or by the figures taken from the countersubject.

273. INTERRUPTION OF THE SUBJECT AND ANSWER.

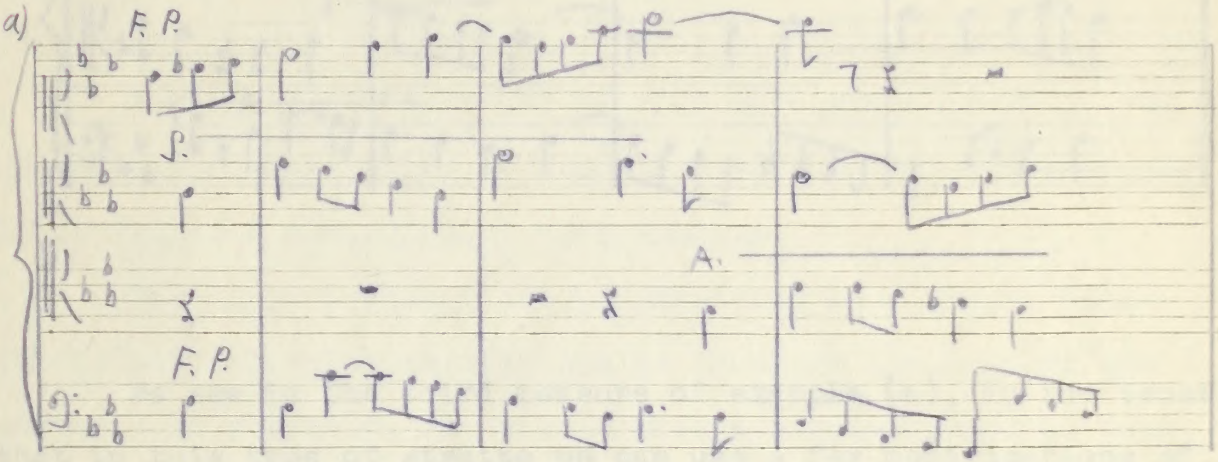
CASE III. When a subject is of the type which can not be continued after the entrance of the answer.

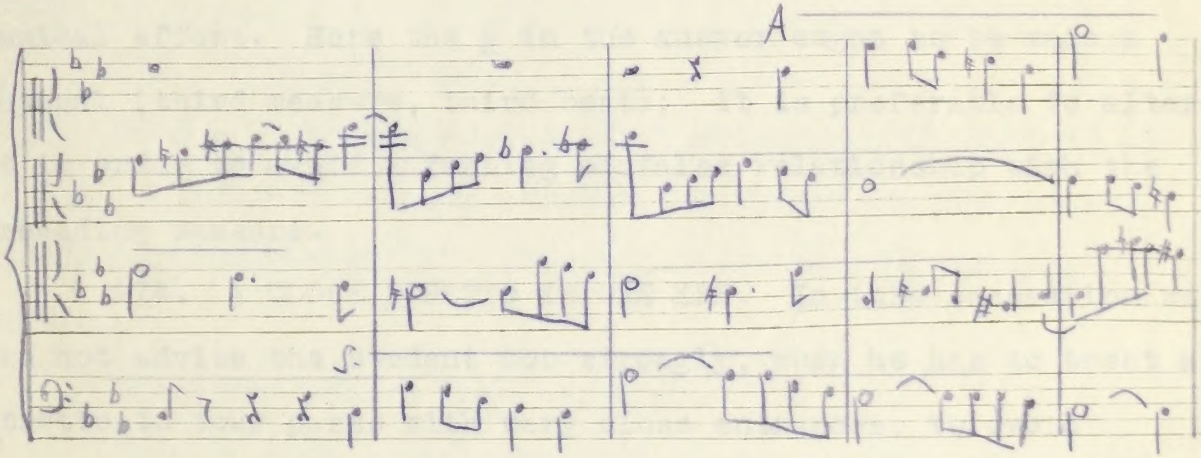
In this case we are absolutely obligded to interrupt it in order to sound the answer; the voice is continued, if possible, either by imitating the suppressed fragment at another interval, or by sounding the countersubject or figures taken from the subject or countersubject. In any case, we can not introduce figures which are foreign to those heard in the exposition; however, if it is impossible to do otherwise, we can use some melodic or rhythmic patterns derived from these

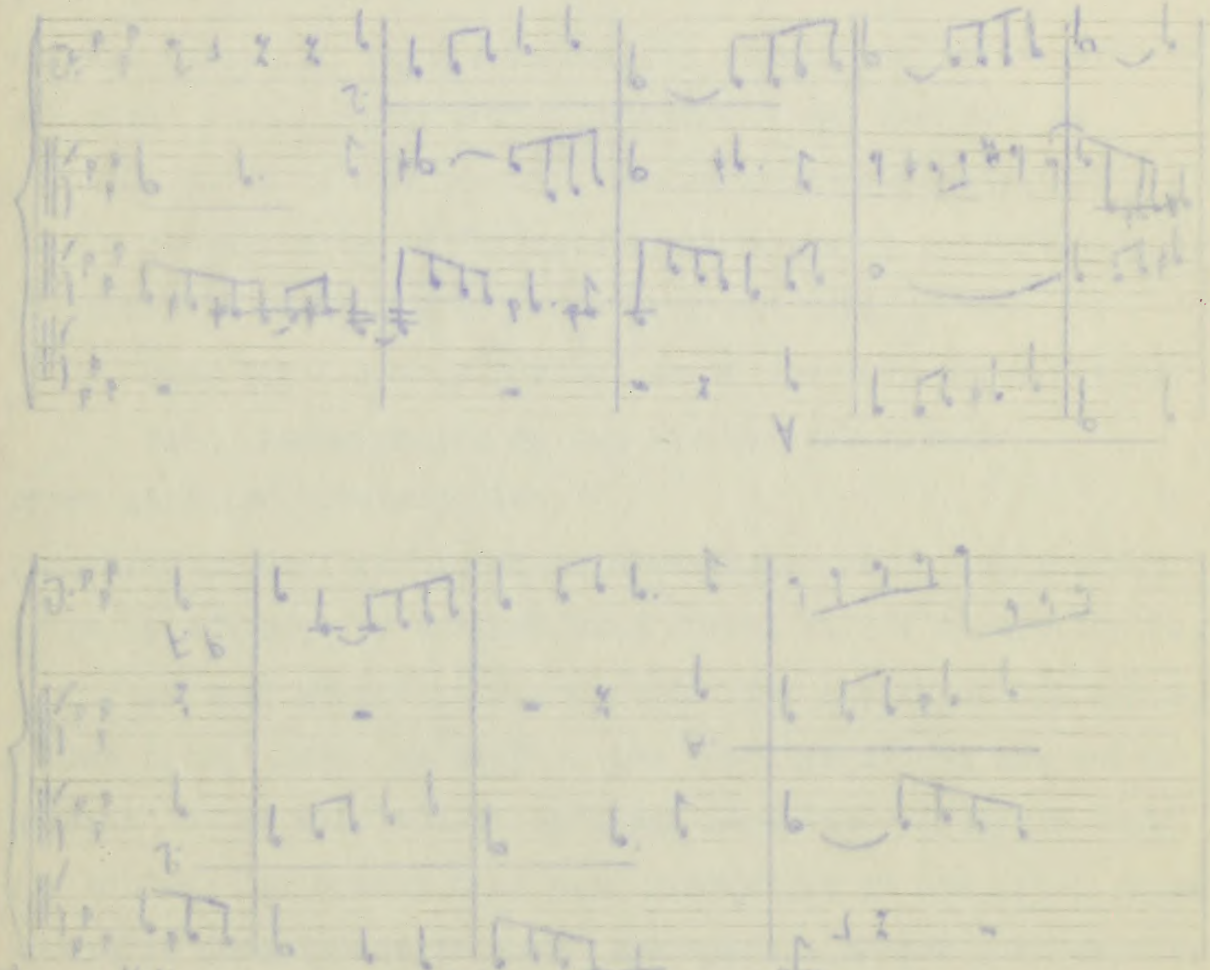
figures without reproducing them exactly:



a)

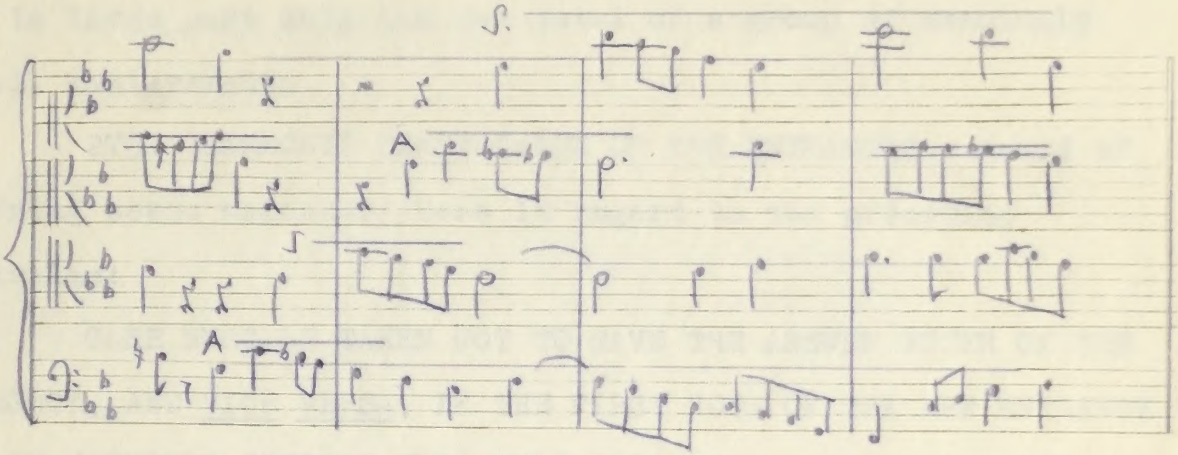






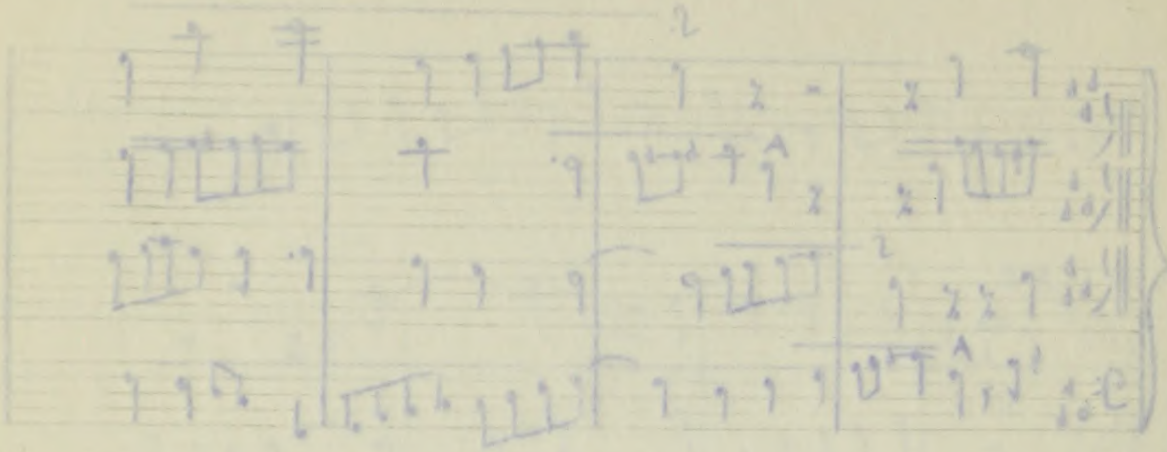
An inverted stretto which is more compact than the one preceding:

b)



We see in the third measure of example (a), in the tenor, that in this type of stretto we can use a few modifications of the subject or the answer whenever necessary to obtain a better musical effect. Here the a in the answer ought to be made a natural (third measure, third beat); it is preferable to alter it in order to avoid a feeling of false relationship with the preceding measure.

274. A CLOSE STRETTO IN ONE KEY. In this connection we can not advise the student too strongly, when he has to treat a stretto in four parts with very close entrances, to avoid modulating at each entrance. He should try to arrange the parts, melodically and harmonically, in such a way that the ensemble of the four entrances gives the impression of a single tonality and not of a passage alternating between the tonic and dominant



keys.

It must not be forgotten that what we call craftsmanship is in large part only the sum total of a group of seemingly small achievements.

275. HARMONIC CONCORDANCE OF THE ENTRANCES. Aword of warning seems necessary here in regard to the preceding examples:

CARE MUST BE TAKEN NOT TO HAVE THE ANSWER ENTER ON THE SUBJECT, AND VICE VERSA, IF THE FIRST NOTE OF THE NEW ENTRANCE IS IN HARMONIC CONCORD WITH WHAT PRECEDS.

The subject should not be abandoned on a figure which determines harmonies too foreign to those of the head of the answer. If possible, one should choose a note common to both, or if the notes are different, they should belong to a common chord.

276. FREE STRETTOS.

CASE IV. WHEN STRETTOS ARE COMBINATIONS OF SUBJECT AND ANSWER, OR SUBJECT AGAINST SUBJECT, OR ANSWER AGAINST ANSWER, (CANONIC OR OTHERWISE) AT INTERVALS OTHER THAN THE NORMAL INTERVAL.

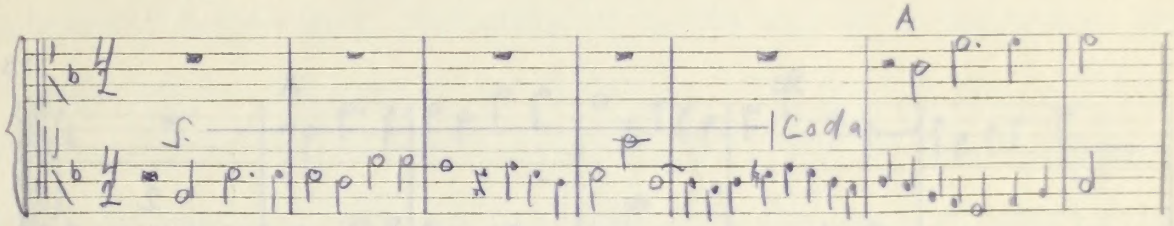
These are called free strettos.

We will show later (sec. 283 et seq.) examples of this type of stretto which are analyzed in detail in these paragraphs.

277. SEARCHING FOR MATERIAL FOR STRETTOS. We will give

examples of the work of analysis which is done on a subject in order to establish the different strettos.

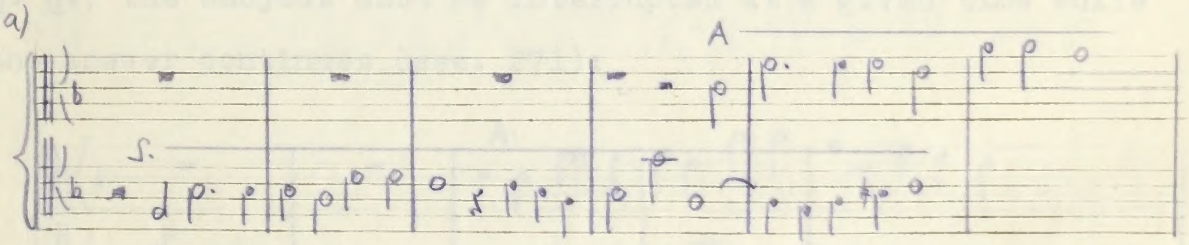
In the exposition the answer enters, as we know, only after the entire subject has sounded in one voice:

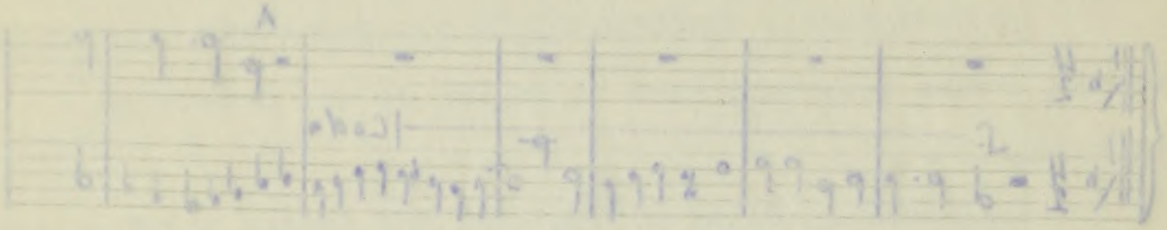


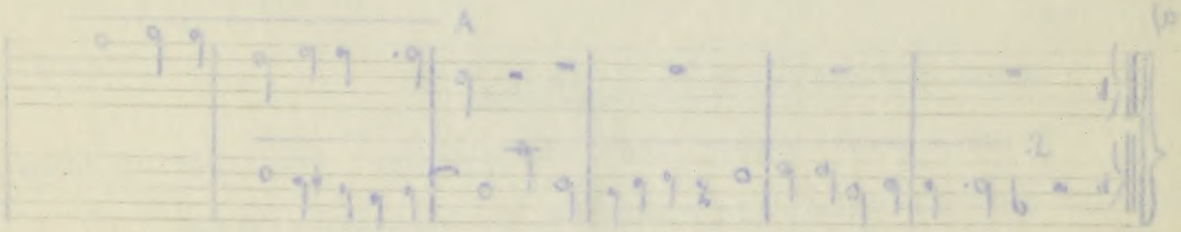
278. But if we compare this subject with its answer, we see that we can, without interrupting the former, have the latter enter at various distances, all closer to the head of the subject.

To do this we proceed by successive attempts, looking for a suitable chance for the answer to enter on any beat whatever in the last measure of the subject; then beat by beat, measure by measure, we work bach toward the head of the subject:

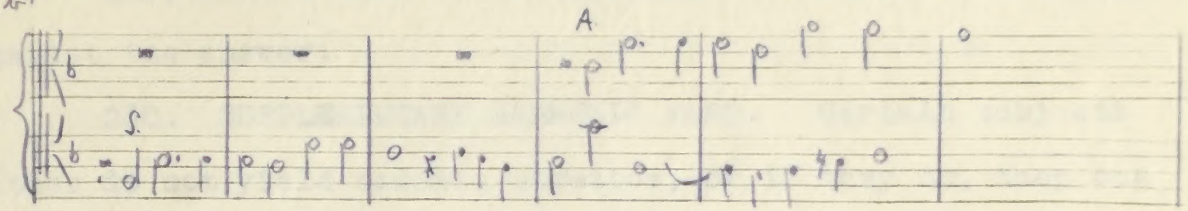
a)



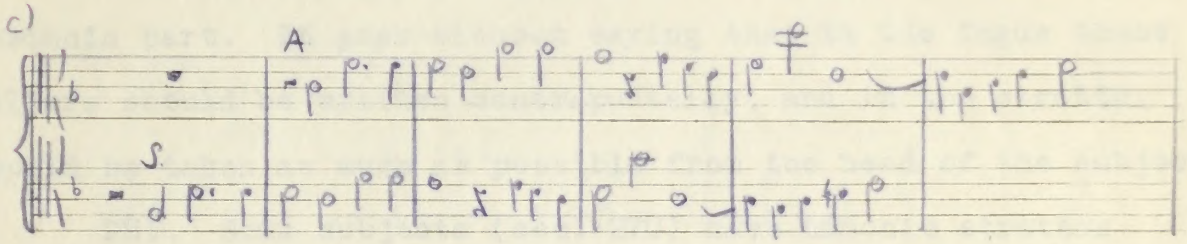

A


A

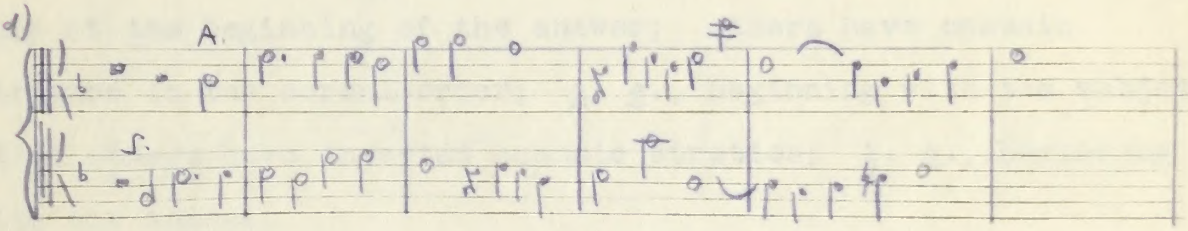
b)



c)

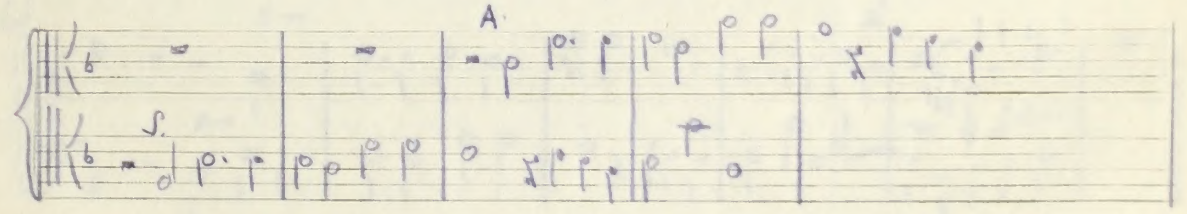


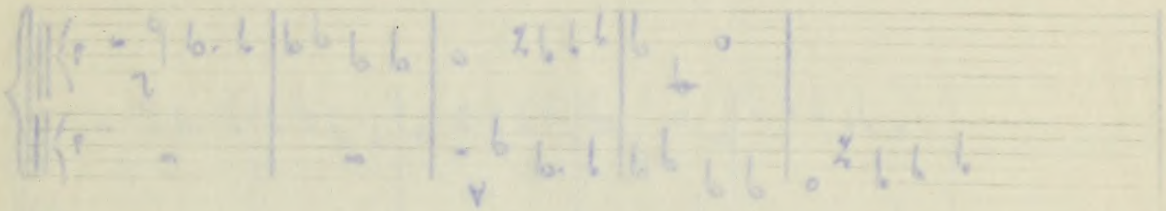
d)

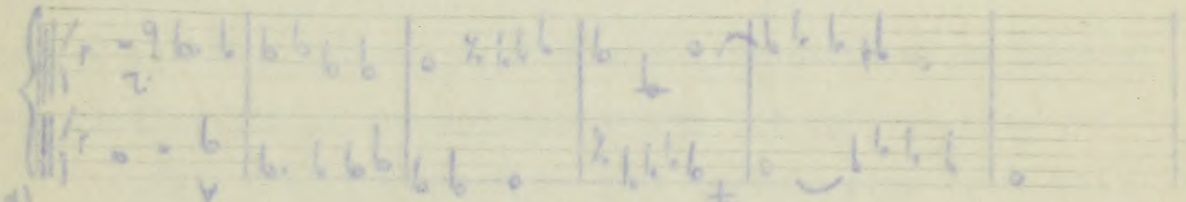


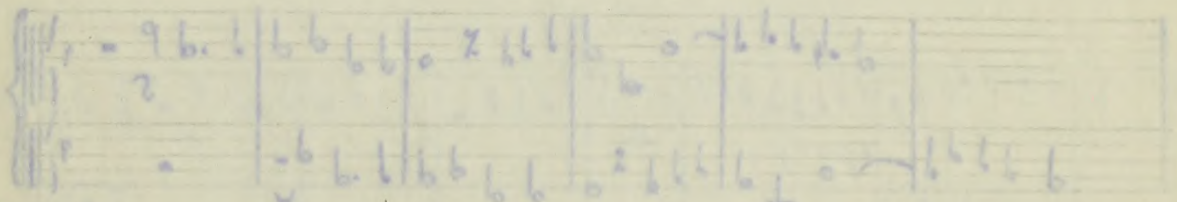
Each of these combinations forms a complete canonic stretto in two parts between the subject and answer.

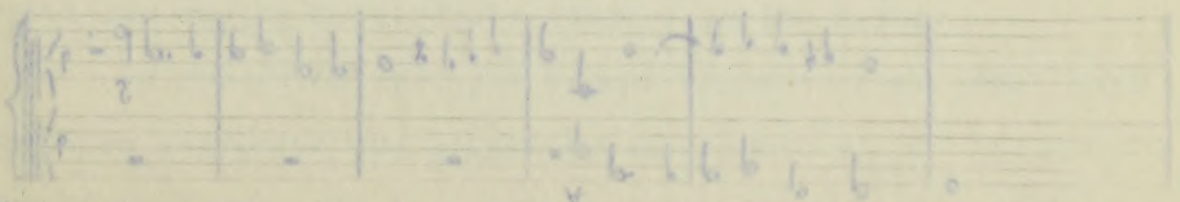
279. Aside from cases similar to those just cited, when the subject and answer can be sounded in their entirety in canonic form, there are others in which the canon is incomplete; i. e., the subject must be interrupted at a given time while the answer continues (sec. 271):









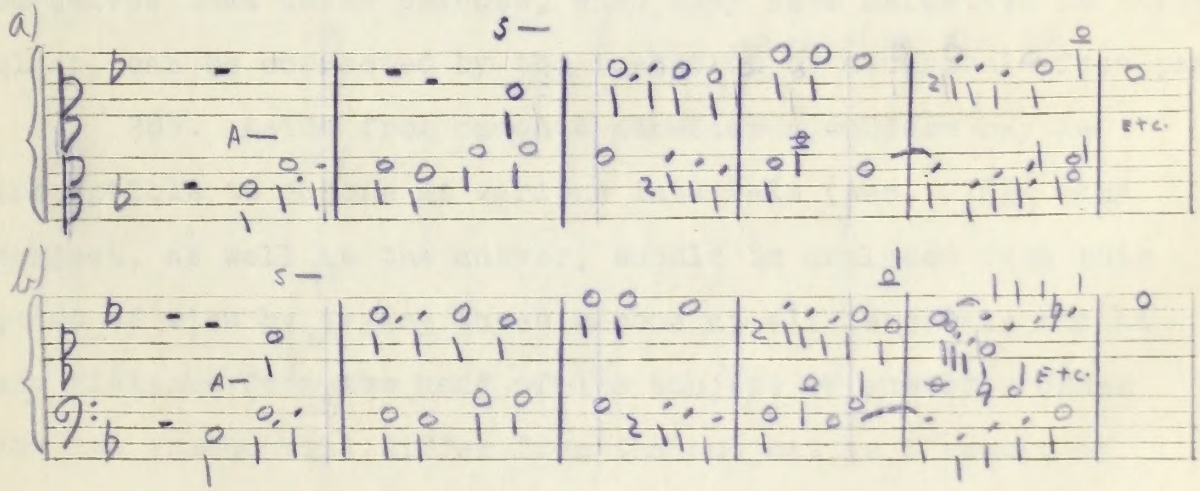


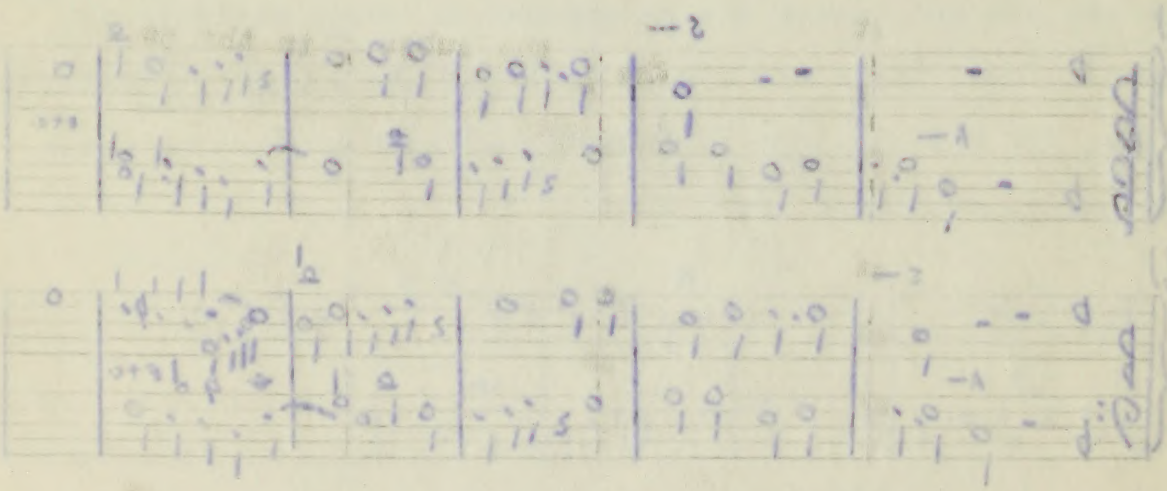
Here we see that it is impossible to continue the subject against the answer.

280. SUPPLEMENTARY HARMONIC PART. Certain subjects either do not yield canonic strettos, or if they do, they can be brought to a final form only with the aid of a supplementary harmonic part. It goes without saying that in the fugue these fillers should be written contrapuntally, and in the stretto, should be taken as much as possible from the head of the subject.

281. Some subjects (sec. 270) have canonic strettos only at the beginning of the answer; others have canonic strettos in the normal order; i. e., beginning with the subject; still others have inverted canonic strettos; i. e., beginning with the answer.

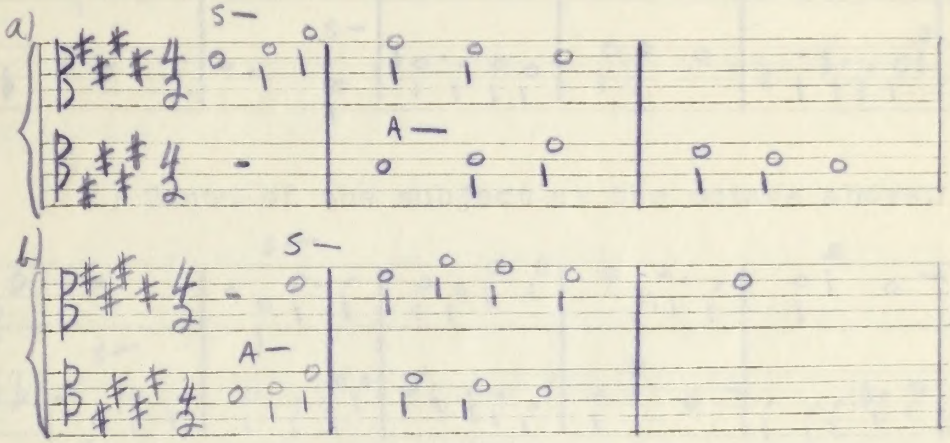
Here are two inverted canonic strettos on the preceding subject; it will be noticed that the first can be used only in three parts, and the second only in four parts, sounding the answer in the bass and the subject in the soprano:





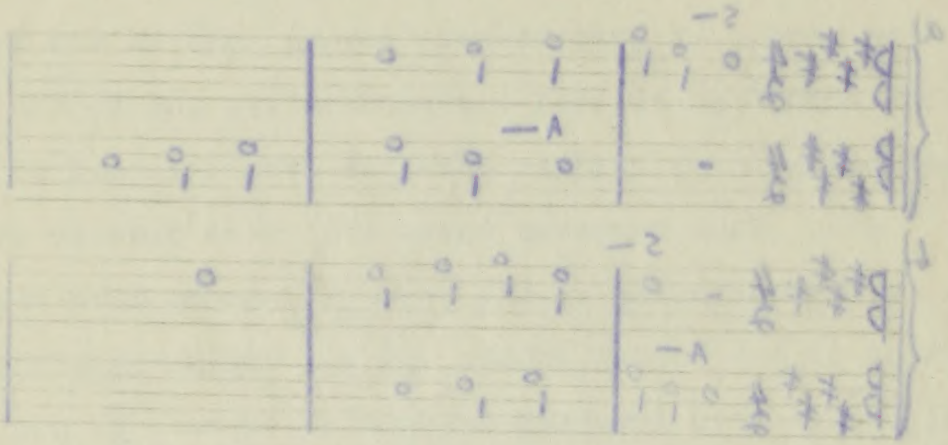
It is understood that the parts added here are only to indicate the possible harmonization of the passage and are not intended to be taken arbitrarily.

282. The following subject gives two correct forms of the canonic stretto in two parts:



We see, tgen, how useful it is to look for the possibility of canonic strettos beginning with the answer and assuring ourselves that these defects, when they seem defective at first sight, can be corrected by the insertion of a harmonic free part.

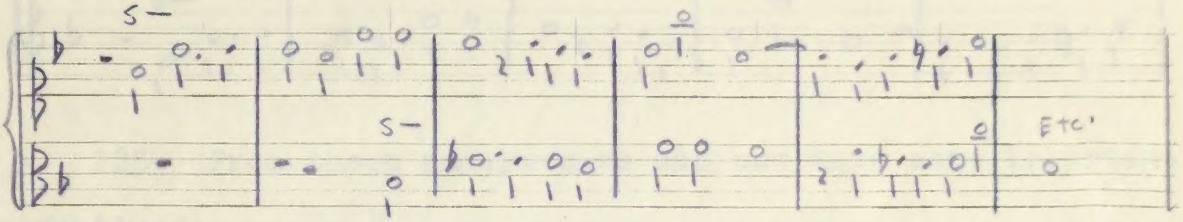
283. Aside from canonic strettos a subject may be susceptible to canons at various intervals (sec. 276). Any subject, as well as the answer, should be analyzed from this point of view by trying these canons at all intervals and at any distance from the head of the subject or answer. Often the the answer will differ from the subject as a result of changes brought about by mutation or modulation in order to



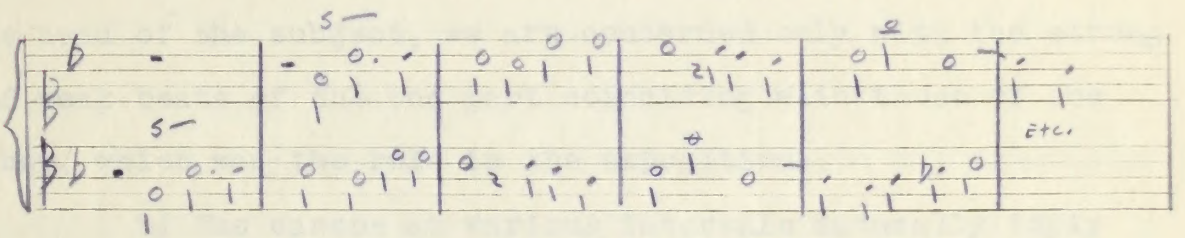
lend itself to some particular canonic combinations.

284. Continuing our analysis of the preceding subject we find the following canons:

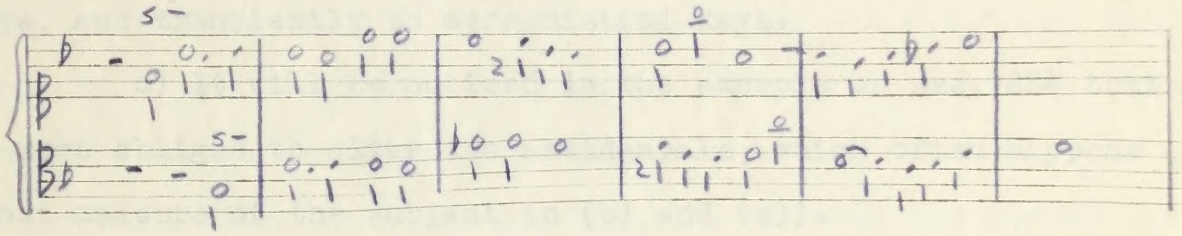
a) Canon of the subject at the fifth below:



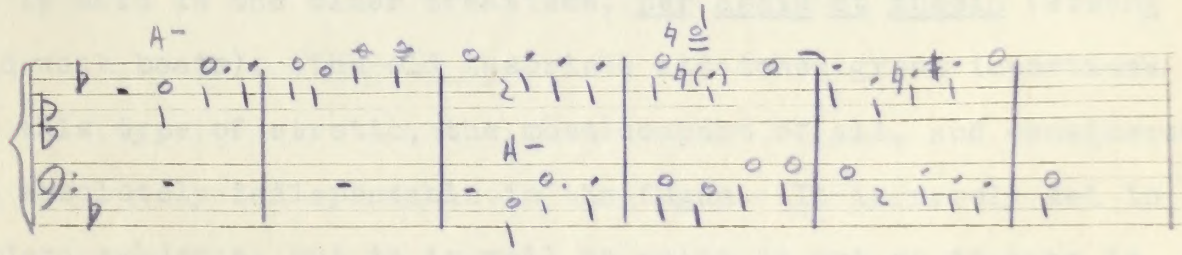
b) Canon of the subject at the octave above:

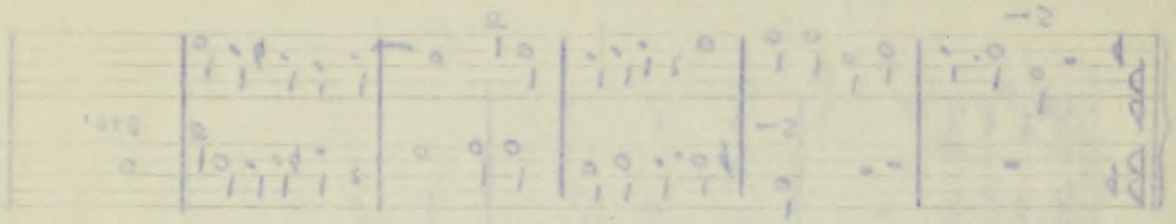


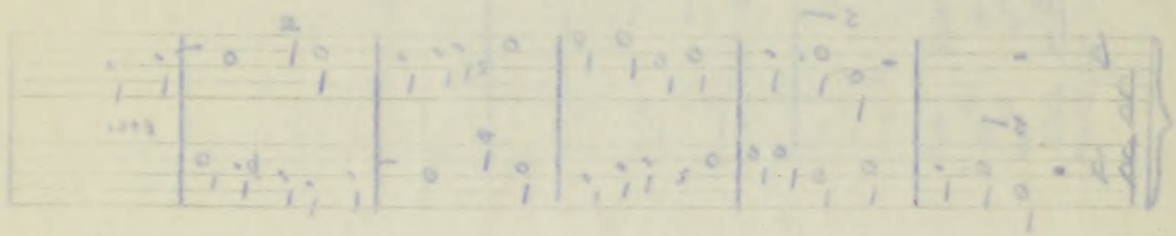
c) Canon of the subject at the seventh below:

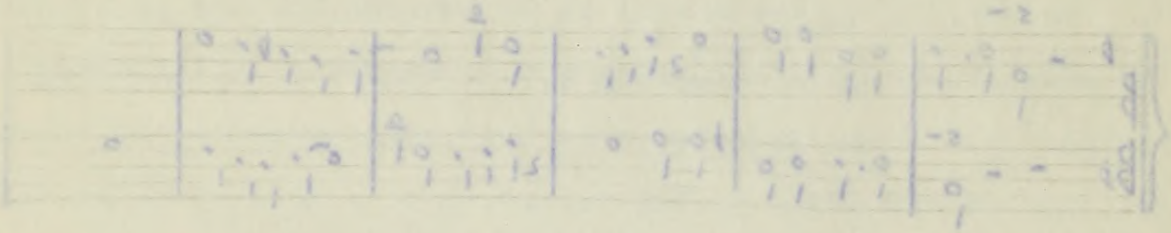


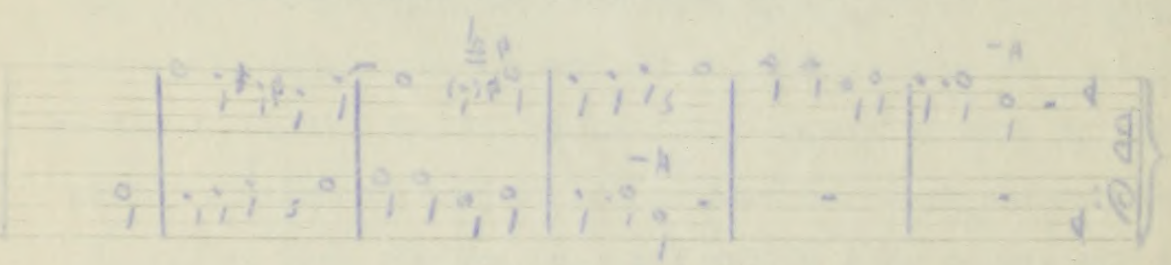
d) Canon of the answer at the sixth below:



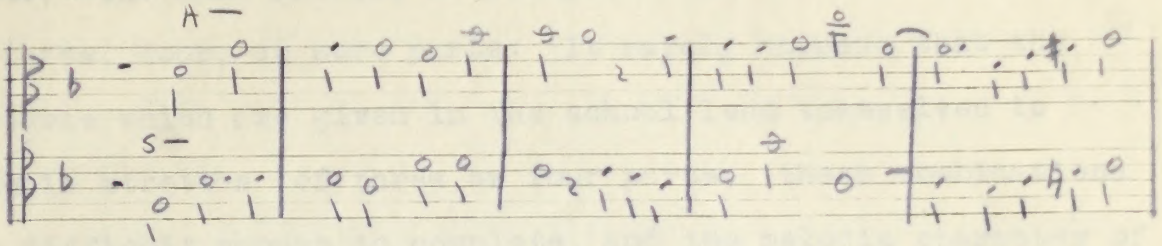








e) Canon of the subject with the answer heard at the sixth above:



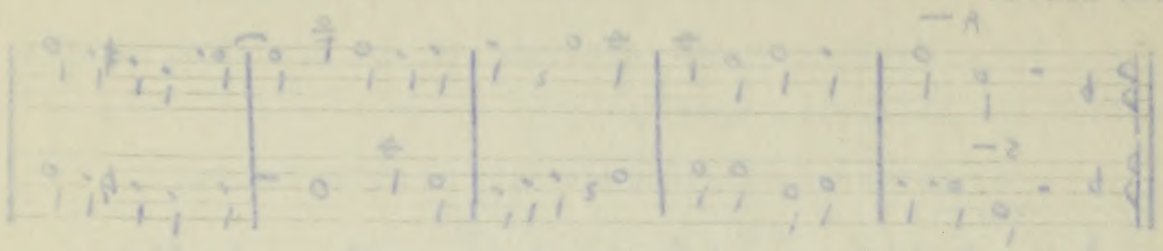
285. From these analyses we can now make some important observations:

a) When the answer enters at any distance whatever from the head of the subject, we are concerned only with the strong and weak beats of the one part coinciding with those of the other, which was the rule in the exposition.

b) The canons at various intervals naturally imply that in the stretto we can modulate directly to the neighboring keys, and transiently to more distand keys.

c) It will be noticed in the example of sec. 284 that we were obliged to alter the accidentals, which often happens (last measure of the subject in (b) and (c)).

d) The stretto (e) of sec. 284 is in counter-time, or, as is said in the older treatises, per assin et thesin (strong and weak beats); the old theorists attatched great importance to this type of stretto, the most compact of all, and considered it absolutely indispensable to the fugue. It is rarely met in modern subjects, but it is well to point it out so in case it should appear, the student will be familiar with it.



286. All the strettos cited so far have been in two parts; the same process of analysis must be observed in fugues of three, four, or more parts. It rarely happens that the subjects which are given in the school lend themselves to canonic strettos of three or four parts; these combinations are difficult enough to complete, and the melodic character of modern subjects is easy enough to reproduce with multiple canons if one wishes them to preserve their form, which is too often void of character.

287. EQUIDISTANCE OF THE ENTRANCES. Our first remark concerns the subject of strettos of more than two parts:

THE VOICES MUST ENTER AT DISTANCES EQUAL TO THOSE WHICH SEPARATE THE FIRST NOTE OF THE ANSWER FROM THE HEAD OF THE SUBJECT (sec. 272).

This rule must be rigidly observed in the first and last strettos; more freedom is allowed in the others, where we often sound the themes at varying distances.

288. When, as often happens, the subject and answer are heard in four voices and can not be combined canonically, we are forced to drop the subject when the answer enters, or very shortly after, and vice versa.

In this case we recall (secs. 271-273) that if we can not continue to sound a fragment of the subject, however small, against the head of the answer, we try as much as possible to have the counterpoint resemble this fragment at another interval, and in a manner which will not give the impression of a complete

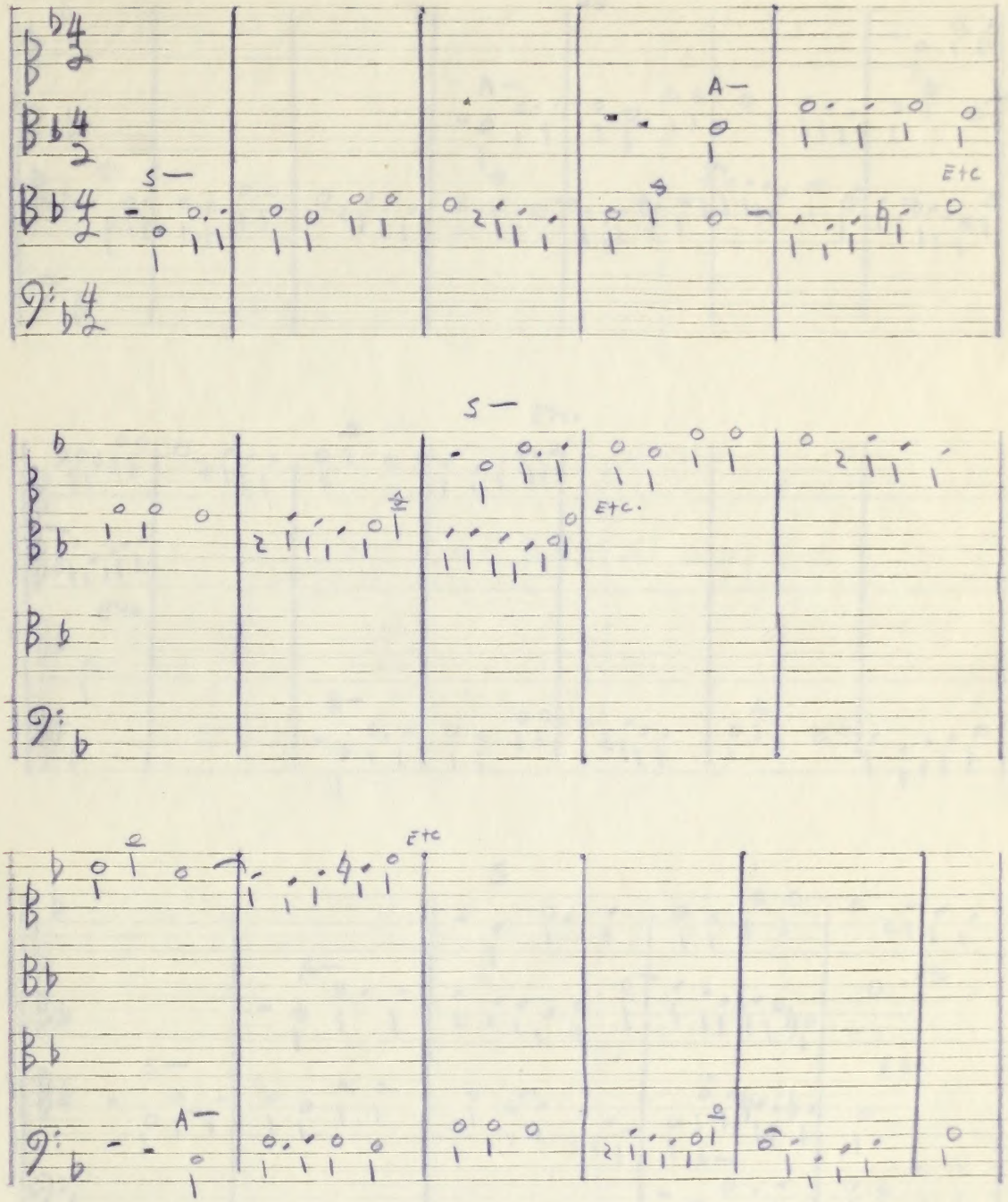
stopping of the theme in one part.

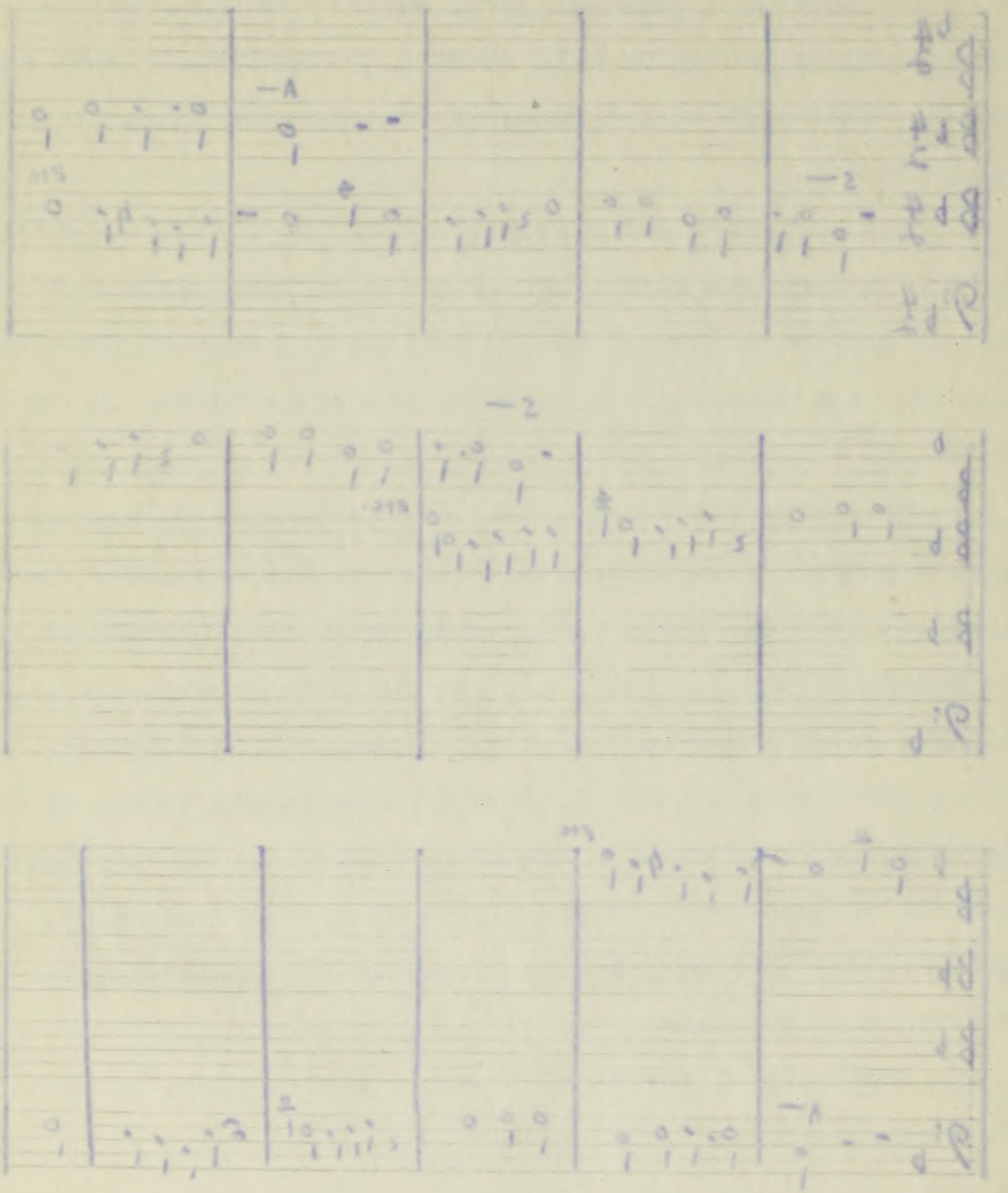
If this plan does not work, we will borrow from the countersubject, which we will attempt to superimpose upon the answer. This part of the fugue is what demands the most work and ingenuity.

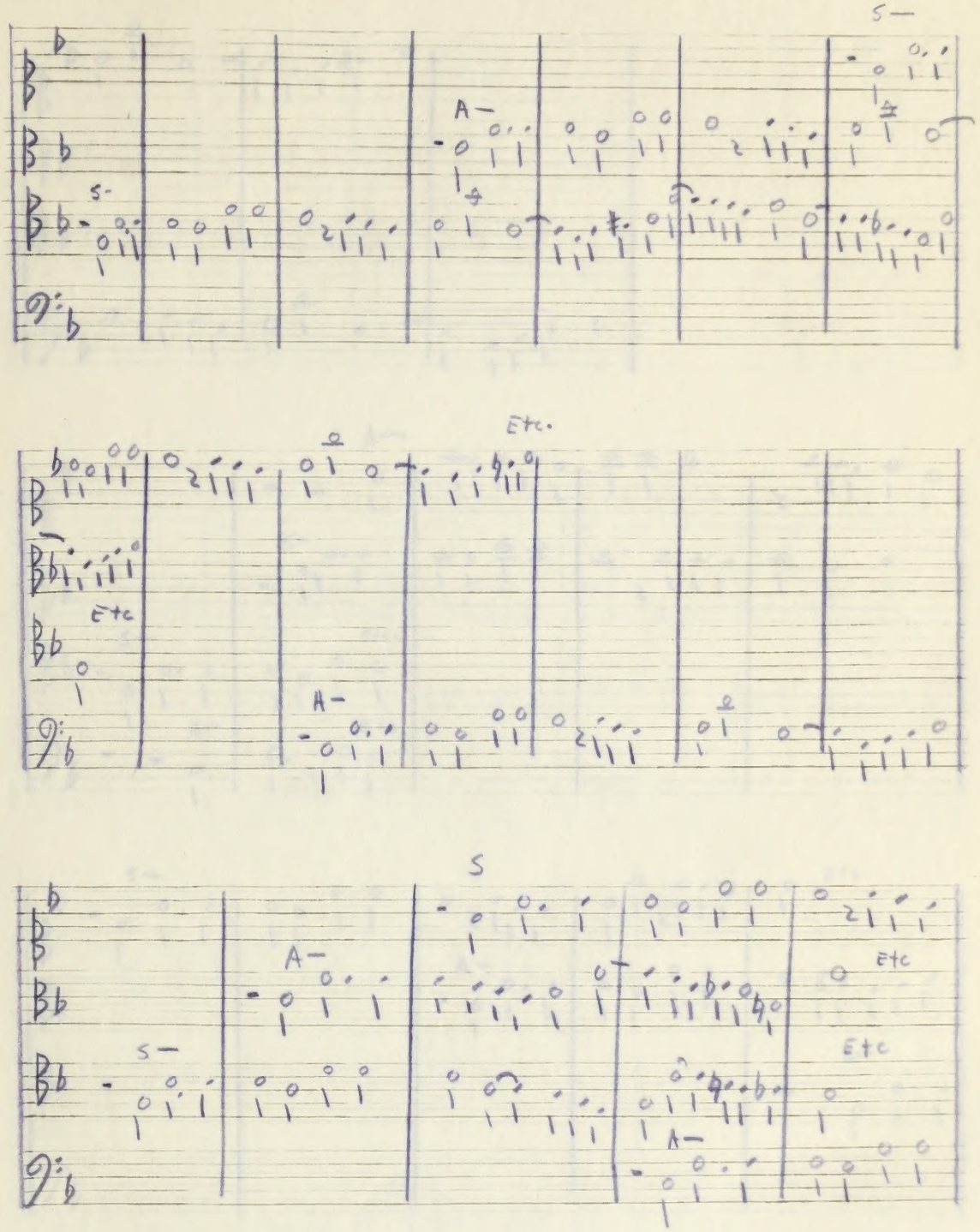
289. PREPARATORY DISPOSITIONS OF THE STRETTO IN FOUR PARTS. In order to establish a stretto in four parts from the subject studied in the preceding paragraphs, we will retrace, one after the other, the various combinations formed in two parts.

Following are the dispositions from which we can draw. We will notice first that these plans are not absolute, and represent only the preparatory work, predicting nothing of the final form of the stretto. All the following combinations are actually established on the principal key of the subject; they should serve only to mark in some way the future course of the ensemble, and in view of their large number, it is improbable that all of them can be used. It is absolutely necessary, however, that this preparation always be accomplished as completely as possible.

Four part dispositions of the examples given in secs. 278 and following:


S—
A—
Etc
S—
Etc.
Etc
A—




S—
A—
S-
Etc.
Etc
A—
S
A—
S—
Etc
Etc
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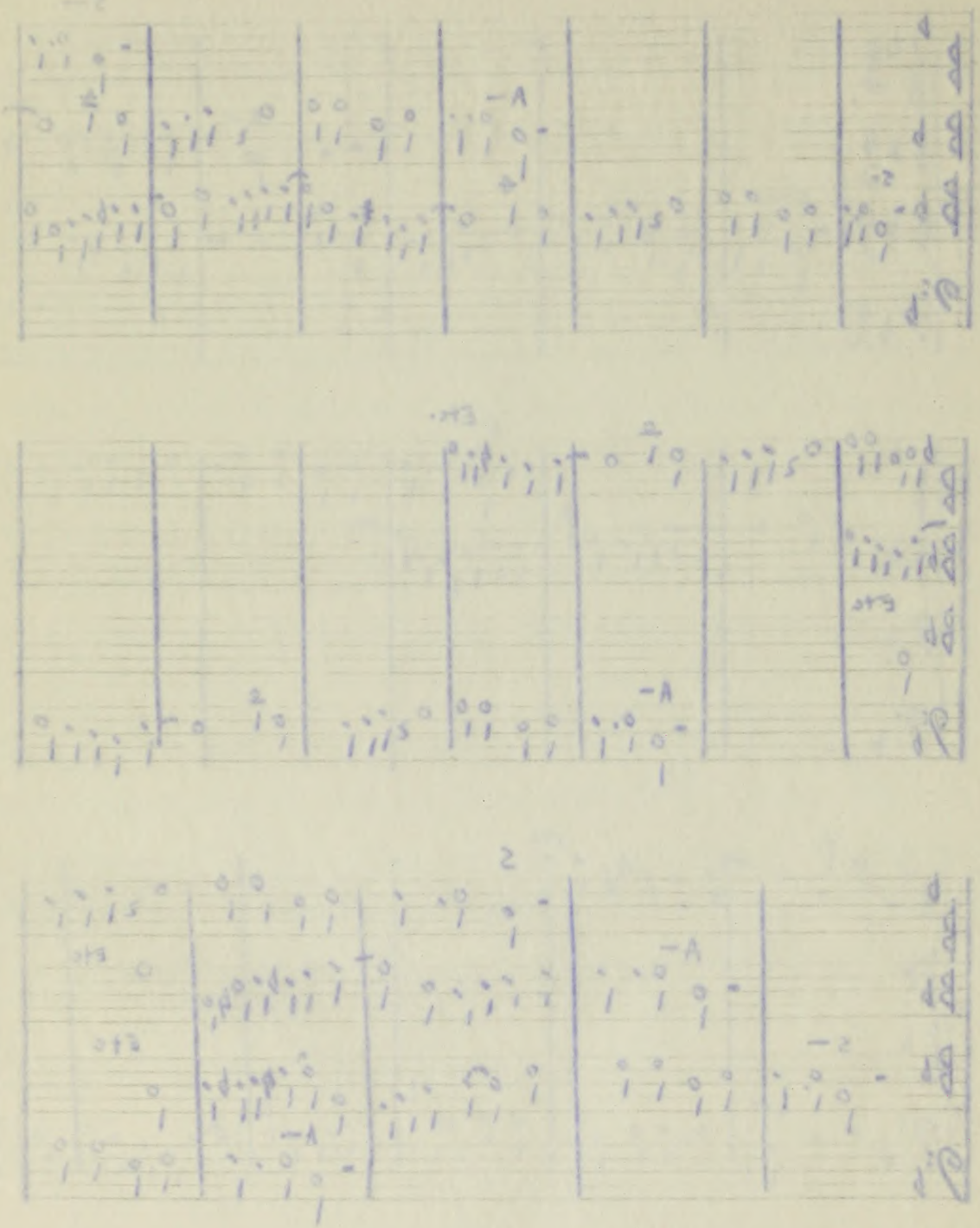

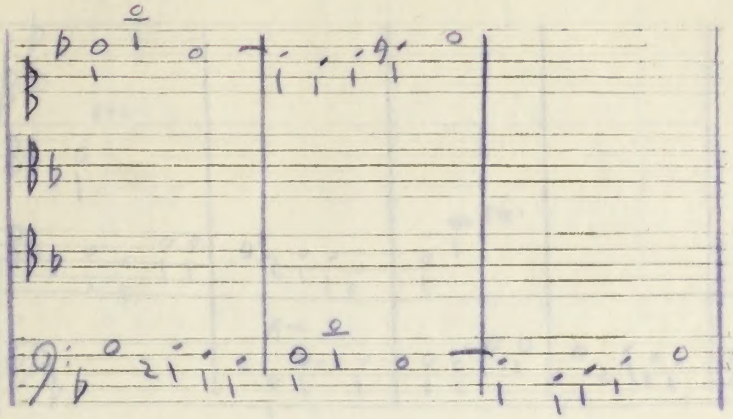

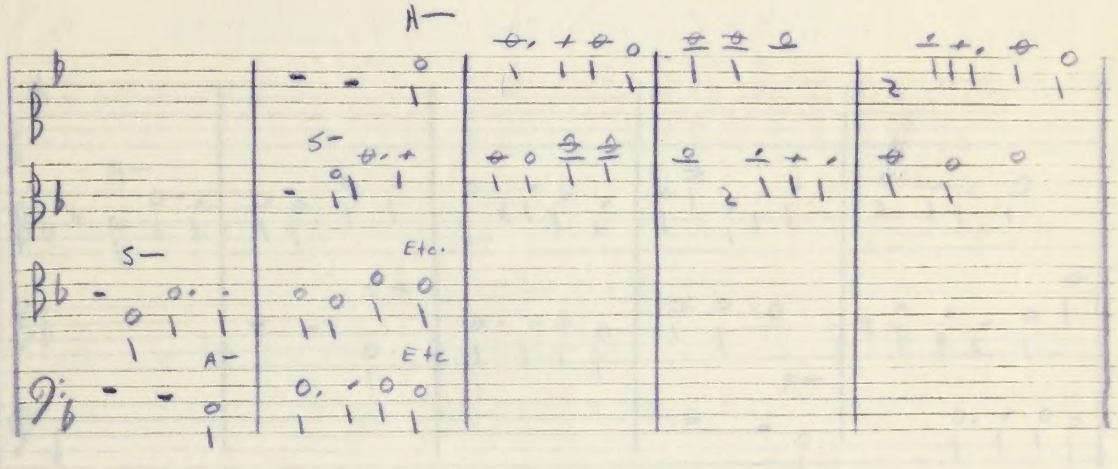
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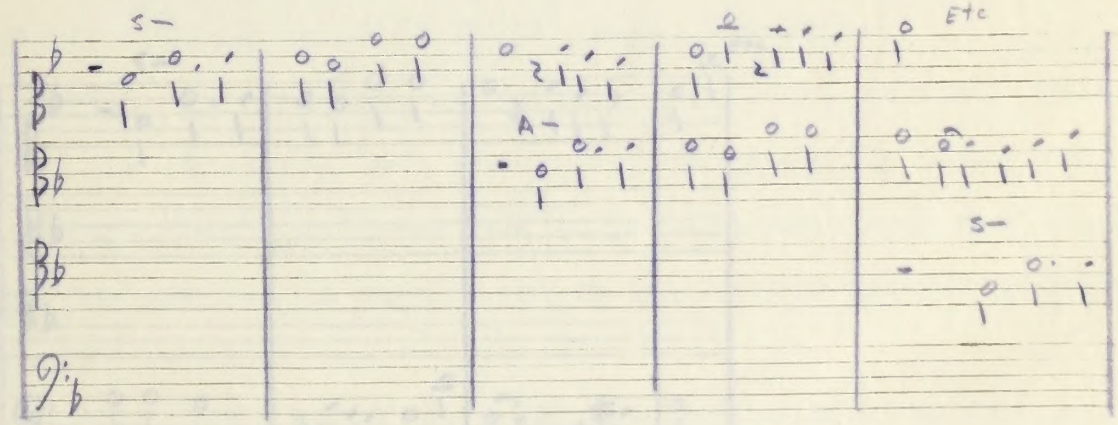
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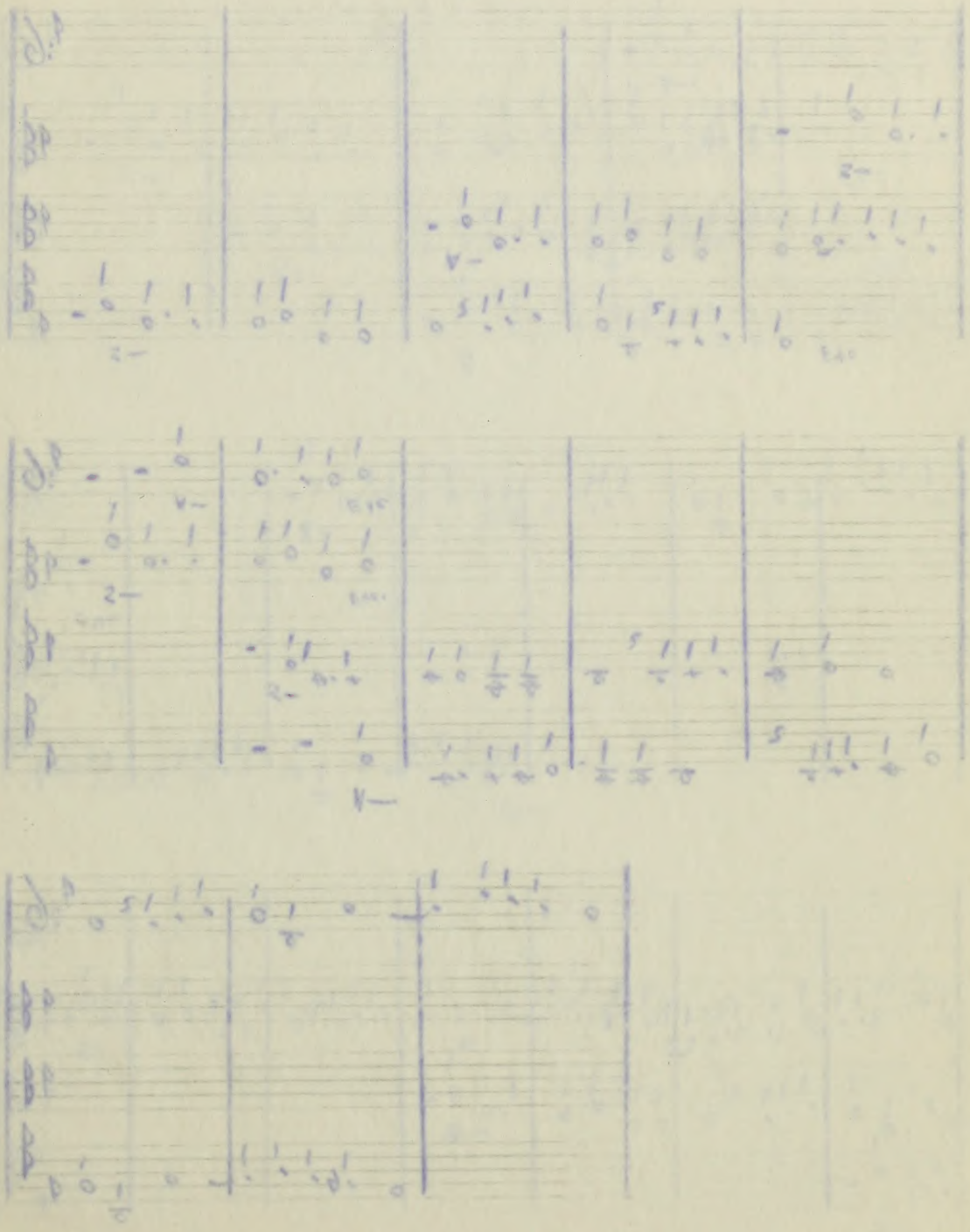

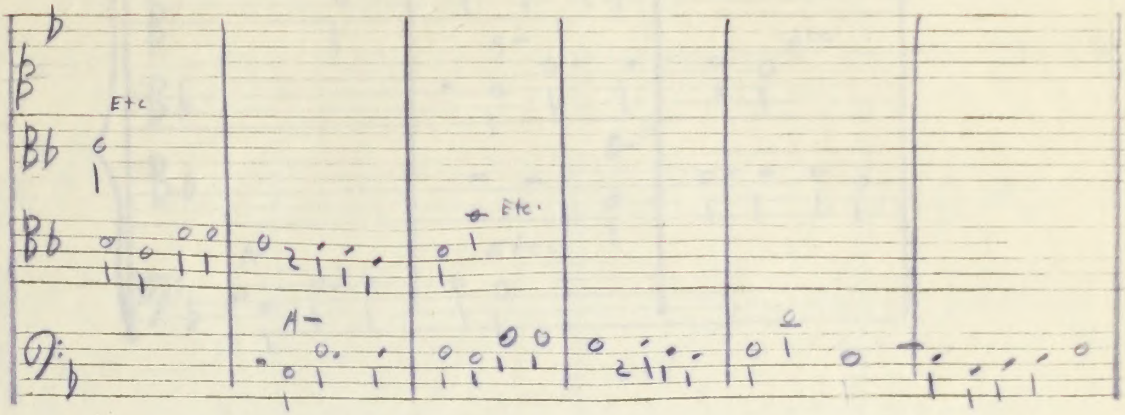
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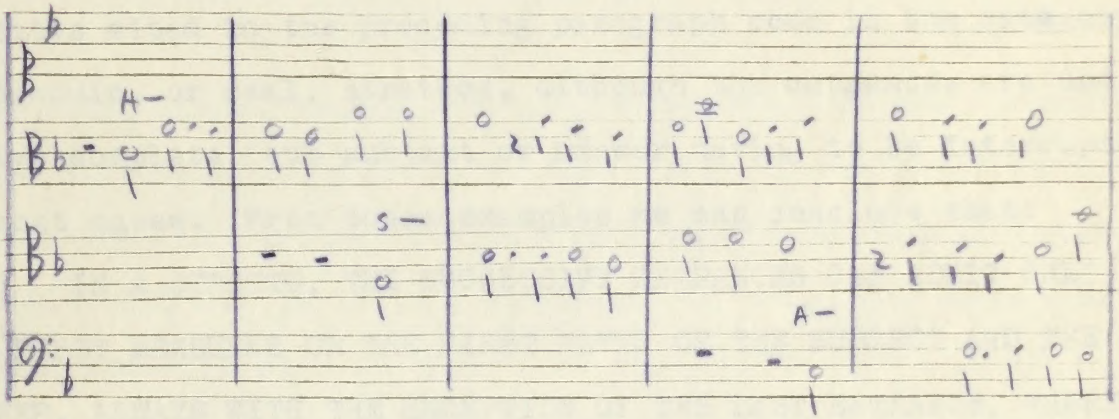
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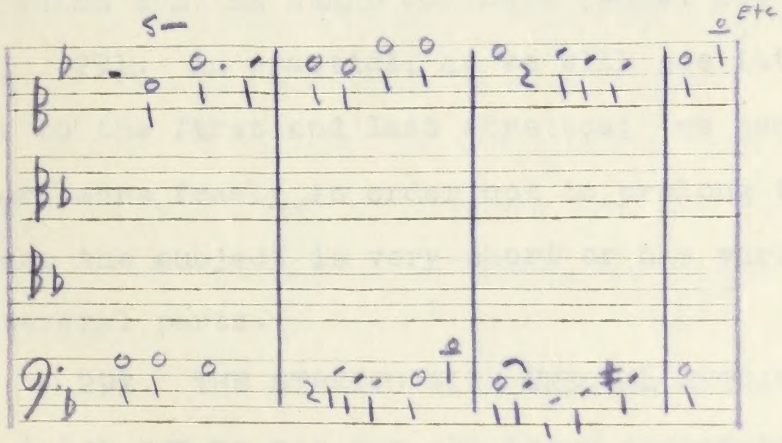
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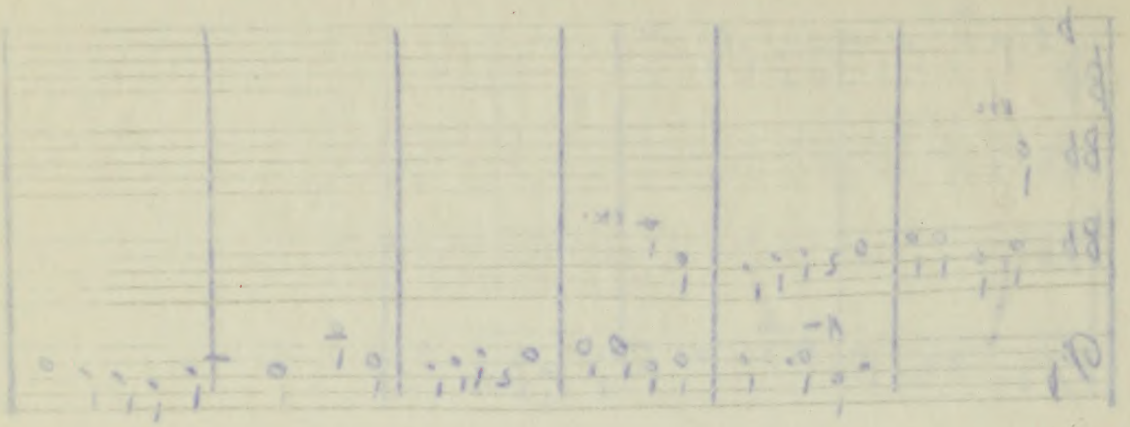
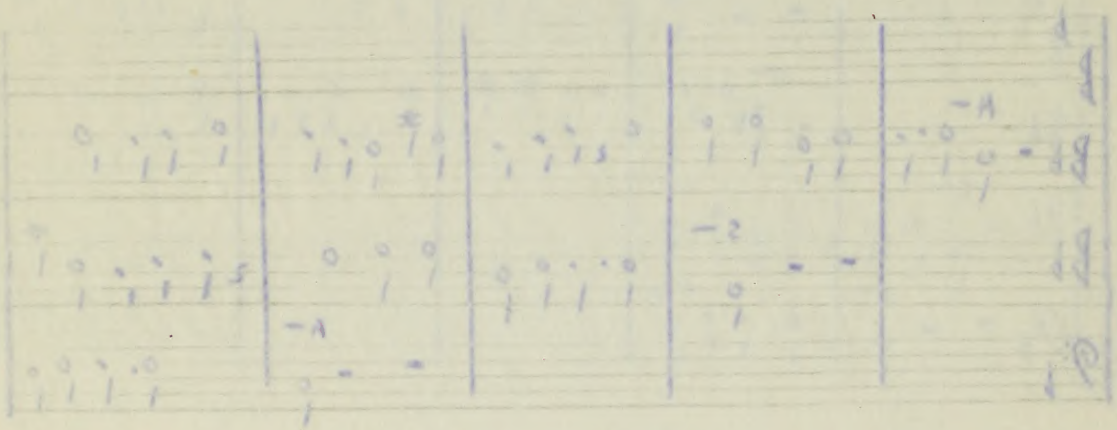
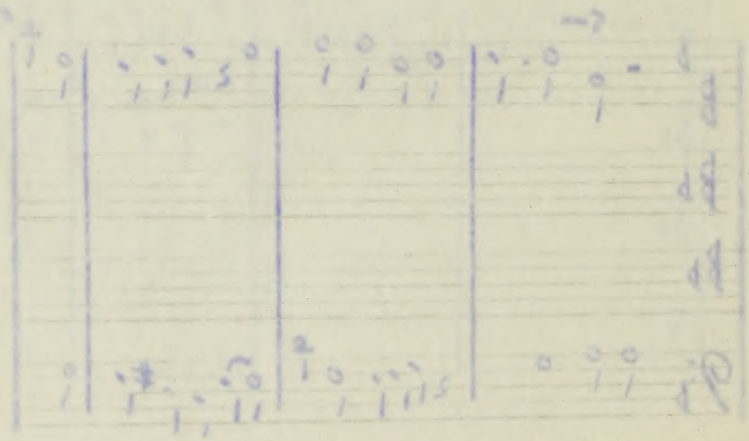
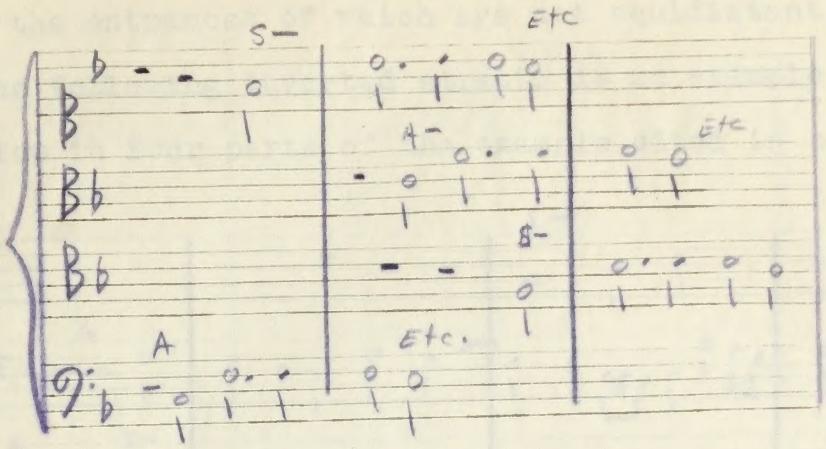






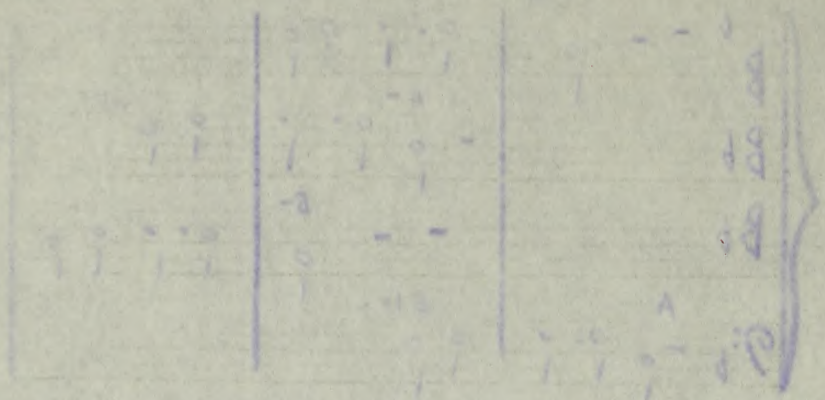


290. INTERRUPTION OF THE SUBJECT AND ANSWER. Allthe strettos cited in the preceding paragraph come in the category of canonic, or real, strettos, although the entrances are not always complete, the subject or answer having to be interrupted in most cases. From these examples we can conclude that:

IN A STRETTO, THE SUCCESSIVE ENTRANCES CAN ADMIT ONLY THE FIRST MEASURES OR THE FIRST NOTES OF THE SUBJECT AND THE ANSWER, ALWAYS WITH THE EXCEPTION OF THE LAST ENTRANCE, WHERE THE THEME MUST BE HEARD COMPLETE (secs. 264-272).

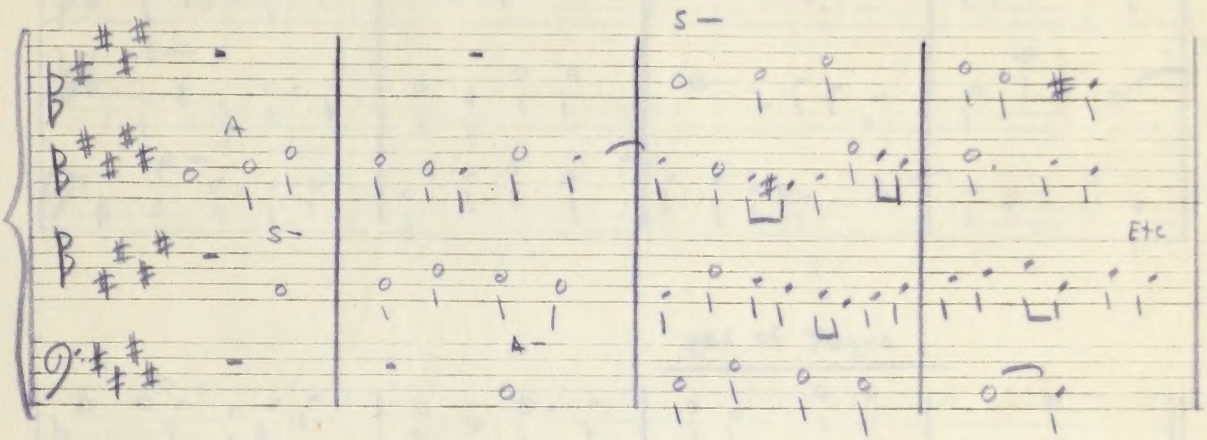
291. In practice, as we will see later, we apply this rule to the first and last strettos; we generally treat the others more freely in order not to prolong the fugue needlessly, unless the subject is very short or has varied canonic strettos in several parts.

292. THE STRETTO WITH UNEQUAL ENTRANCES. We will also see later how we can use all these preparatory plans, when they are numerous, by combining them with each other and forming



strettos the entrances of which are not equidistant (sec.287).

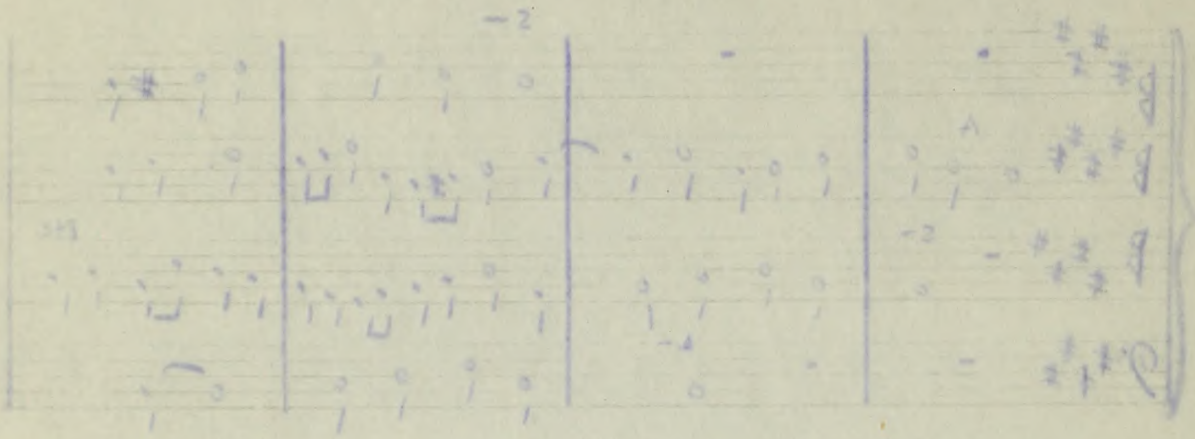
The following inverted stretto is an example; it is the realization in four parts of the example cited in sec. 282 (b):

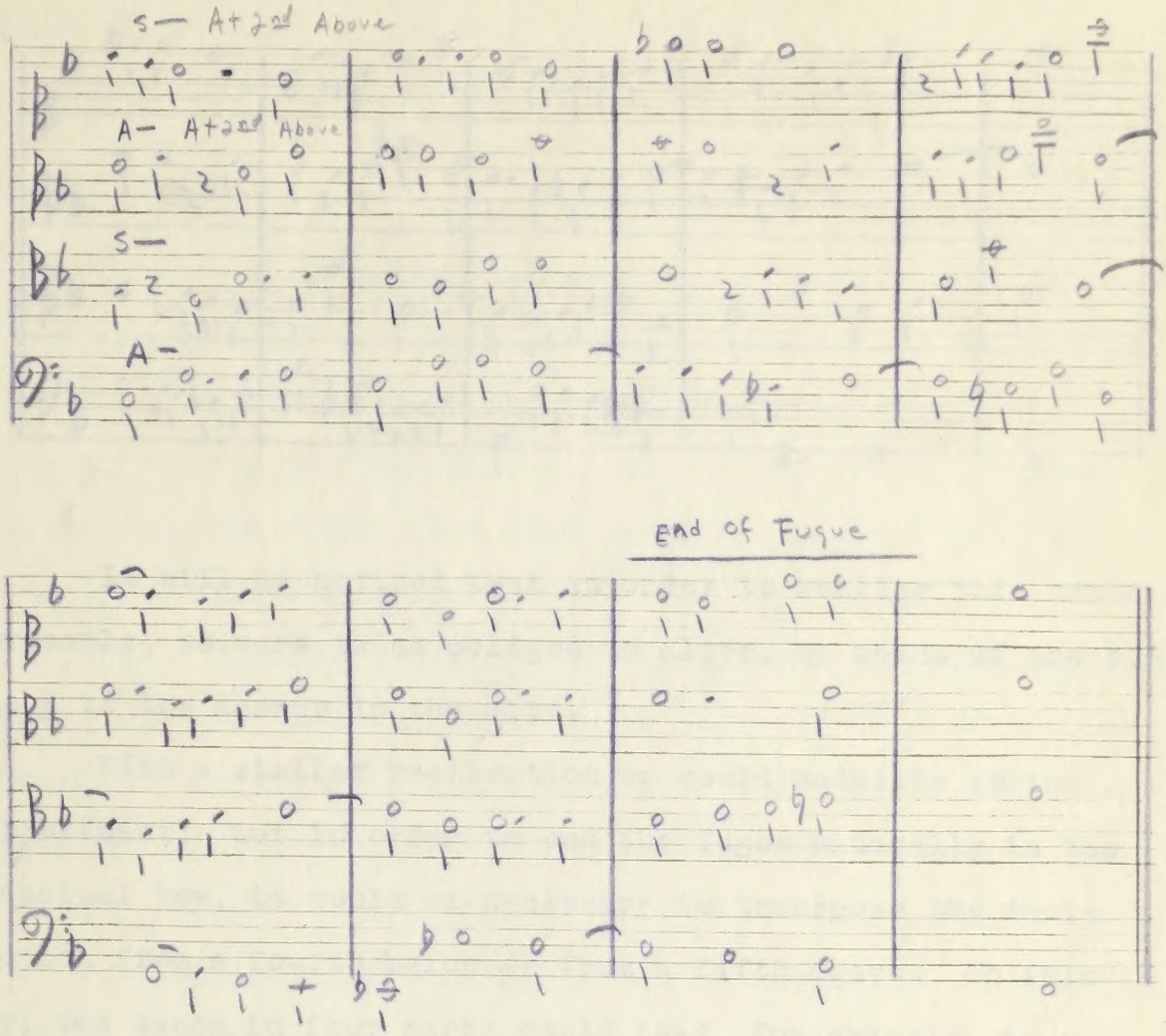


293. Here, though there is dissymmetry in the ensemble of the stretto, one will notice that pairs of entrances are equidistant. It is always preferable to use an analogous disposition when one is writing a stretto in which the entrances are not equidistant.

We will see later that there is a special type of fugue based on this disposition, of which we find numerous examples in Bach, Handel, Mozart, and Mendelssohn.

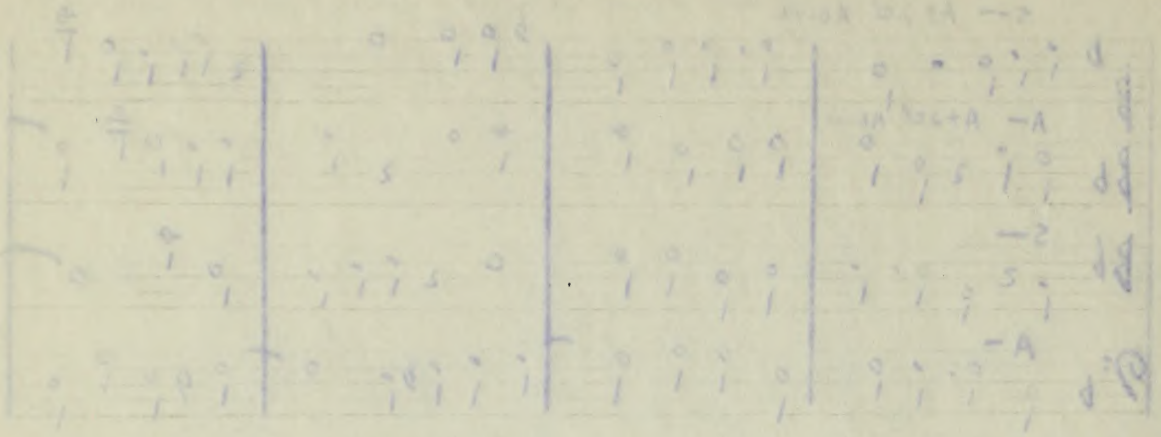
294. To illustrate the stretto with unequal entrances it will be sufficient to examine sec. 284 (e), in order to show how close the succession of entrances can be at the conclusion of a fugue:

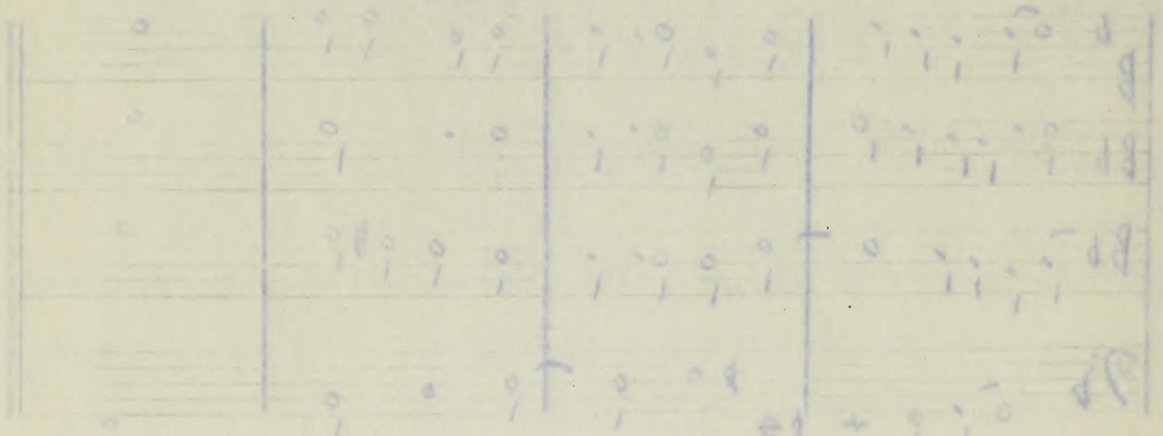


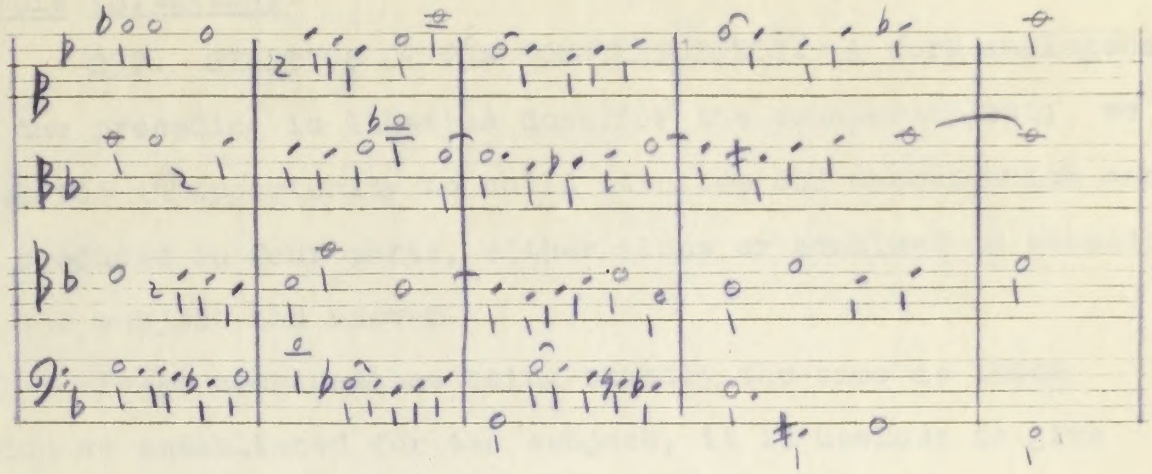


295. In this example the bass could have given the answer completly; we modified the latter intentionally, beginning with the third measure, to obtain a better realization and a more logical final cadence.

In fact, in realizing a canon integrally in four parts (beginning with the third measure of the preceding example), we see that we have taken it into a tonality foreign to the principal key of the subject:





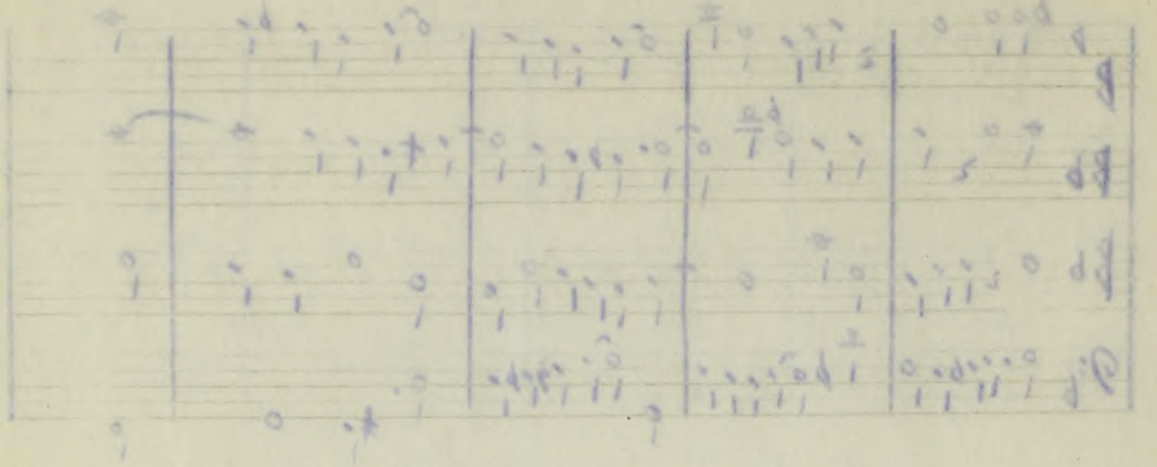


It will be noticed that in order to realize this canon correctly, we were twice obliged to alter, by means of the ♭, the e in the answer in the alto.

With a similar realization we could modulate to the subdominant; but in order to end the fugue naturally in the principal key, it would be necessary to transpose the whole section from a fourth below or from a fifth above. In this way, the canon in four parts could lead, for example, to a pedal on the dominant of the principal key, the pedal immediately preceding the conclusion of the fugue.

296. NAMING STRETTOS. In the school fugue it is customary to reserve the term stretto for those close imitations (canonic or otherwise) of the subject and answer in their normal relation; i. e., at the fifth above or the fourth below, as well as for those imitations of the subject in the principal key and in neighboring keys.

All the other combinations retain the name of canon or



simple imitations.

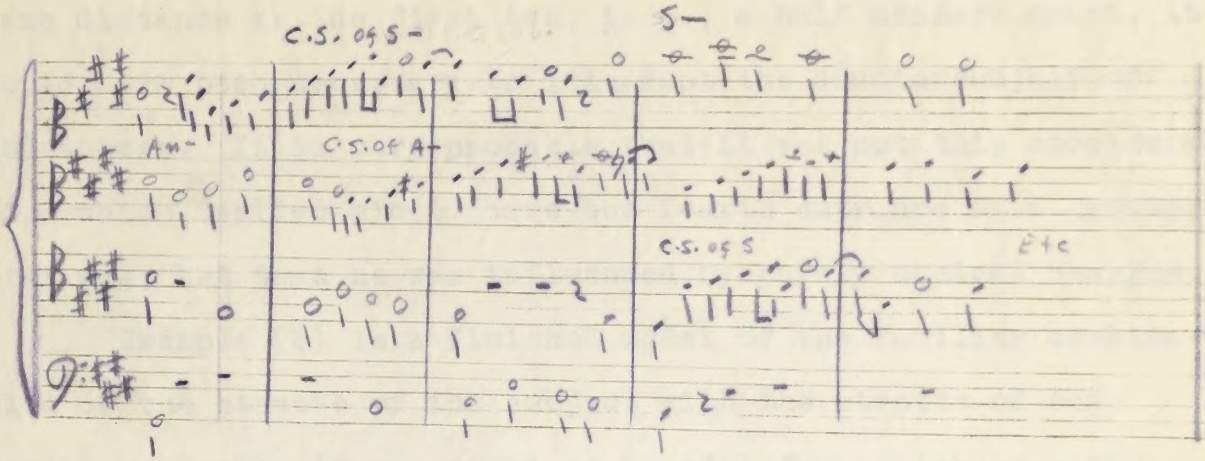
297. STRETTOS OF THE COUNTERSUBJECT. A work analogous to the preceding is likewise done for the countersubject; we look for an opportunity to build strettos and canons which can be produced in four parts, either alone or combined in strettos of the subject and answer.

These combinations being exactly the same as those which we established for the subject, it is useless to give more examples of them; the student will be guided in this point by the preceding analyses.

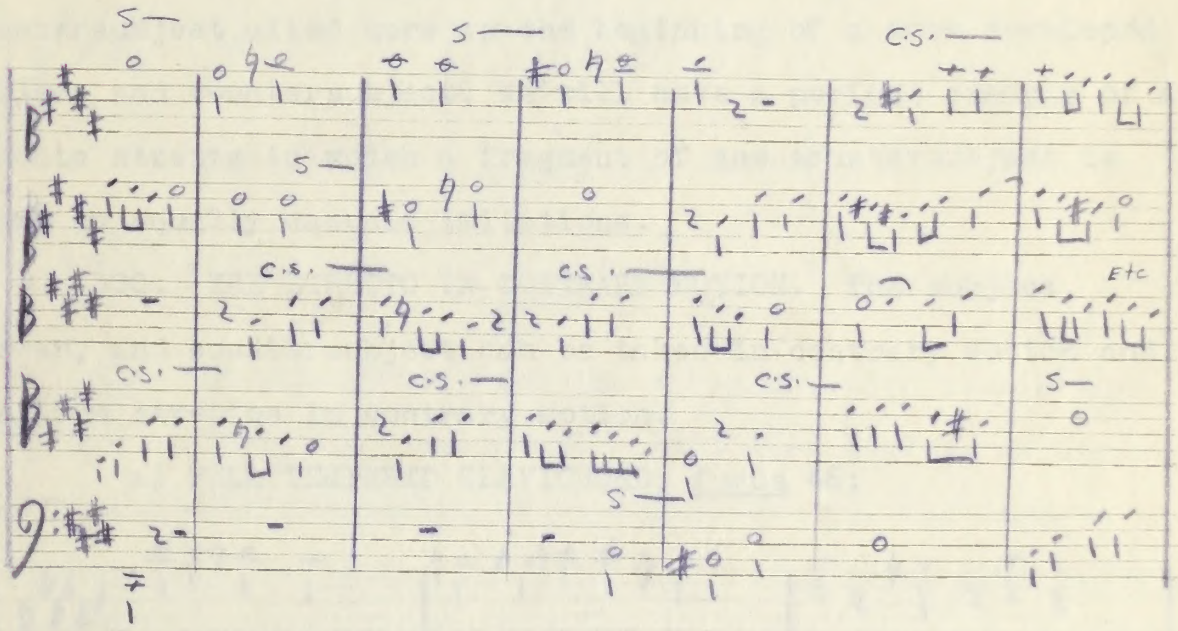
298. COMBINED STRETTOS OF THE SUBJECT AND COUNTERSUBJECT. Some interesting combinations can be produced by introducing the countersubject into the strettos of the subject and answer, either by sounding it only in one part during the successive entrances of the subject and answer in the other parts, or, which is preferable, by having it form a double canon with the canon of the subject.

It must be observed, however, that this can be accomplished only with very short subjects and countersubjects. If the subject is at all long, it is almost impossible for the countersubject to enter such combinations other than fragmentarily.

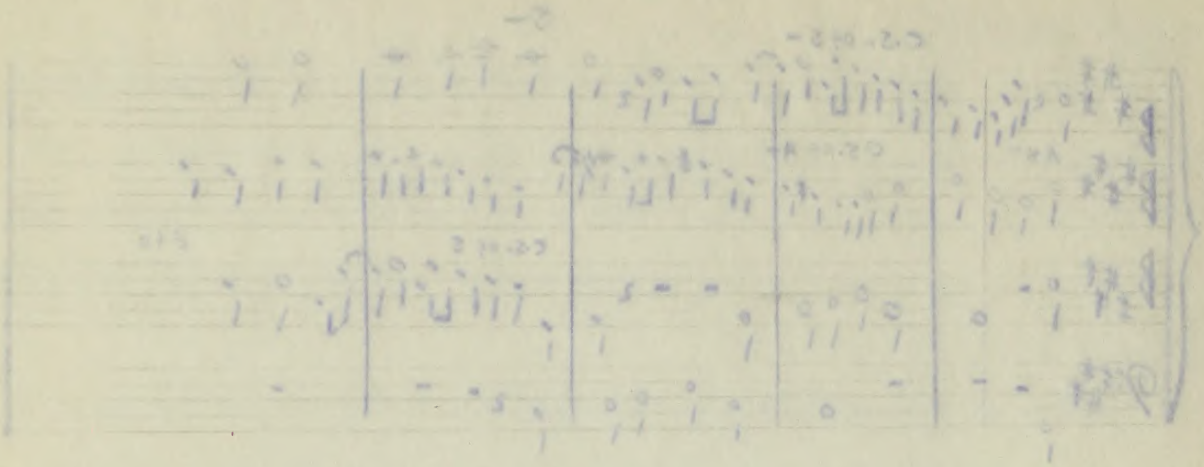
a) WELL-TEMPERED CLAVICHORD, fugue 33:

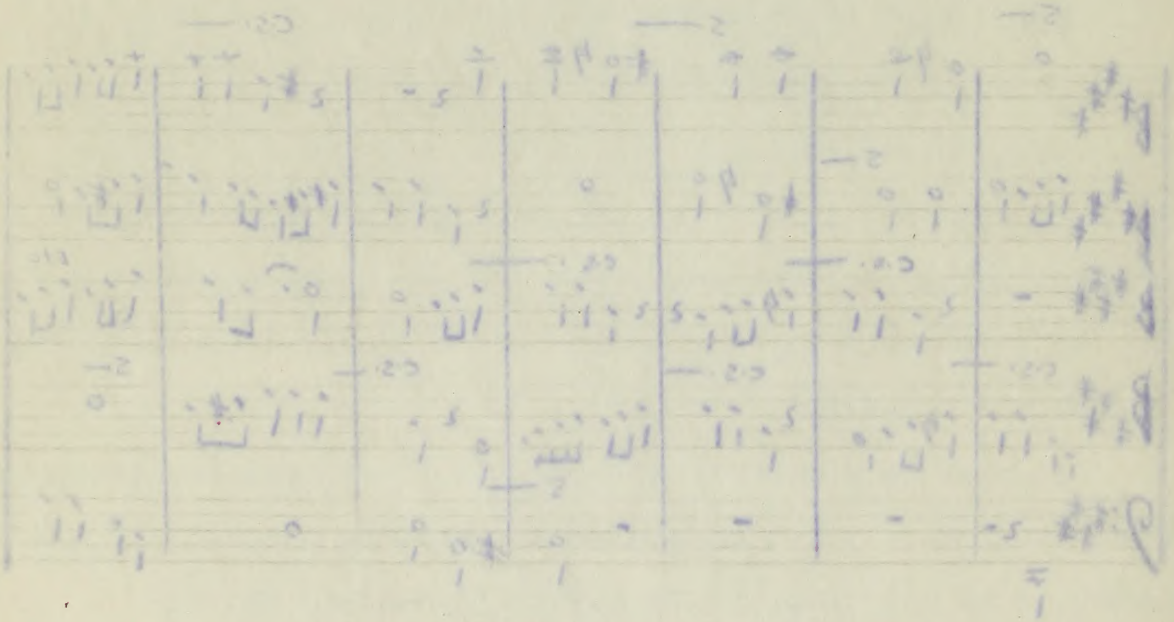


b) WELL TEMPERED CLAVICHORD, fugue 4:



299. In example (a) the countersubject of the subject is heard entirely on the canon of the answer and the subject, and ends on the third entrance during the sounding of the counter-subject of the answer, which began on the third beat of the second measure; if Bach had had these last two entrances at the



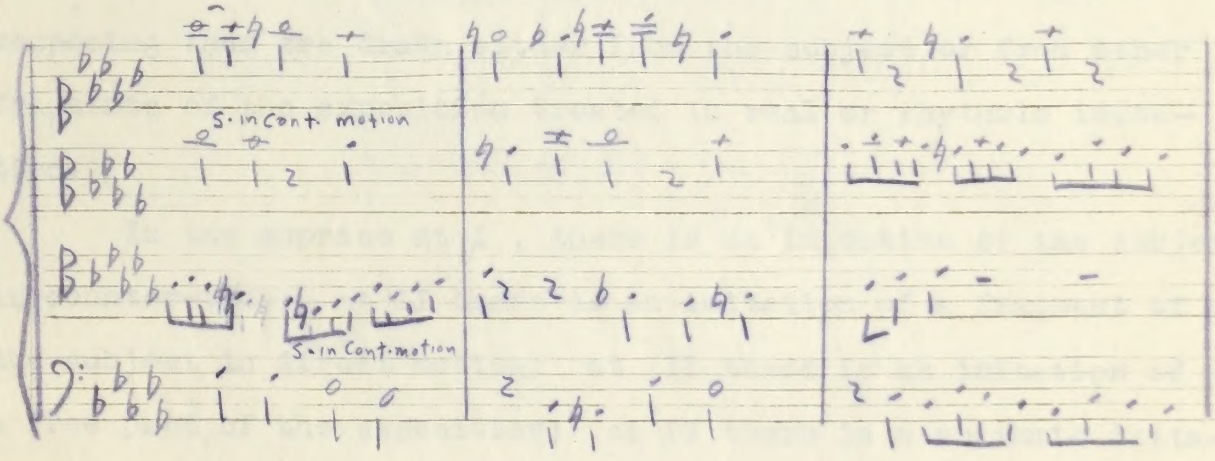


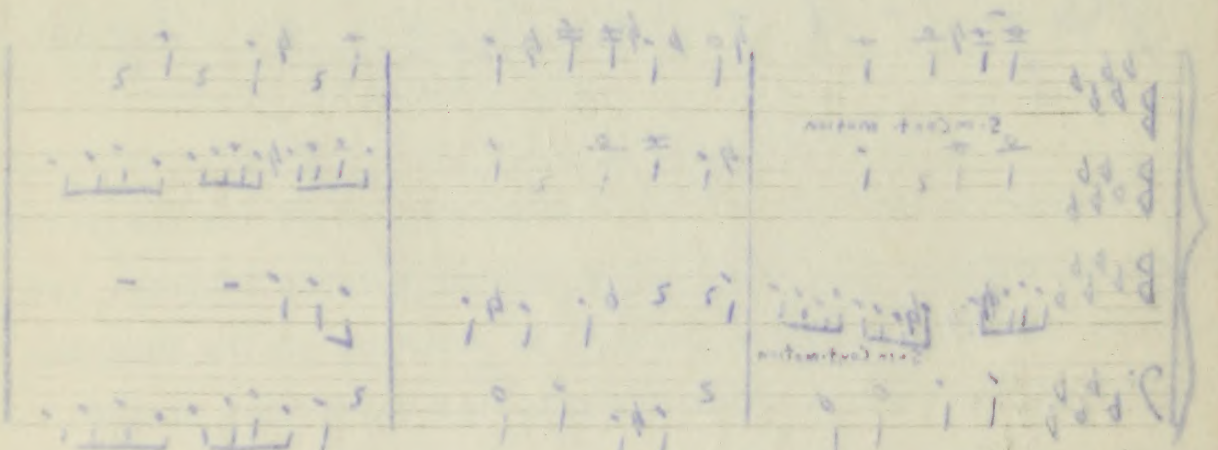
same distance as the first two, i. e., a half measure apart, it would have been necessary to interrupt the countersubject of the answer. It is very probable that it was not this consideration which decided him to have the fourth entrance at a greater distance, but that he was influenced by purely musical reasons.

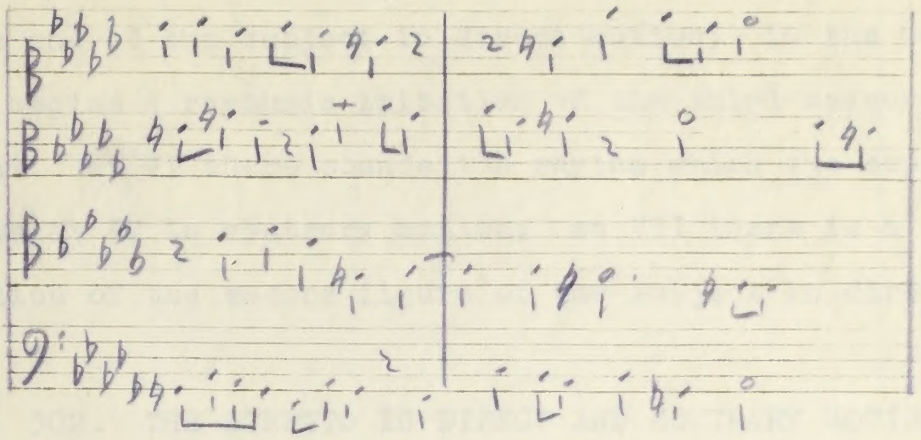
Example (b) is a finished model of the familiar combination of the stretto of the subject with the stretto of the countersubject; it can serve as a model from which to build this type of stretto with the aid of the head of a subject and that of a countersubject. If we consider the subject and countersubject cited here as the beginning of a more developed subject and countersubject, we will have a perfect example of a canonic stretto in which a fragment of the countersubject is heard in equally canonic imitations.

300. THE STRETTO IN CONTRARY MOTION. The subject, answer, and countersubject can be taken in contrary motion and can form strettos in contrary motion.

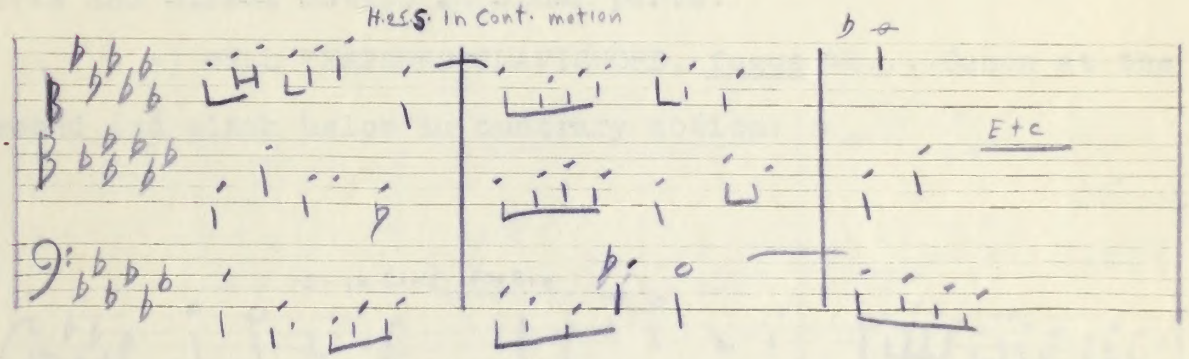
a) WELL TEMPERED CLAVICHORD, fugue 46:





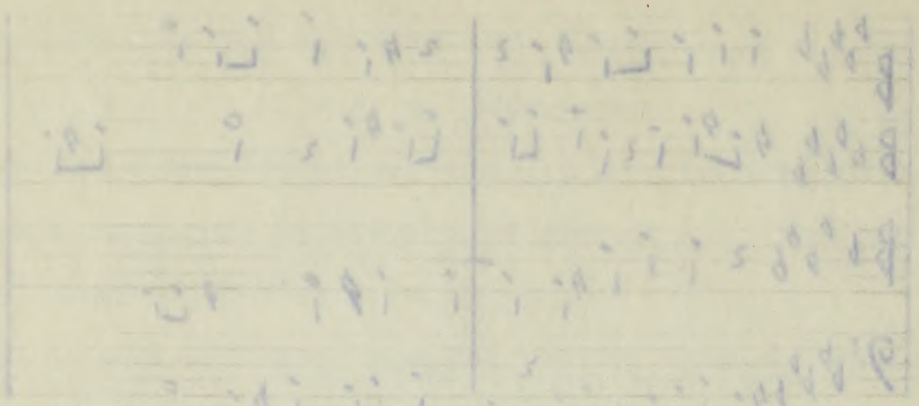


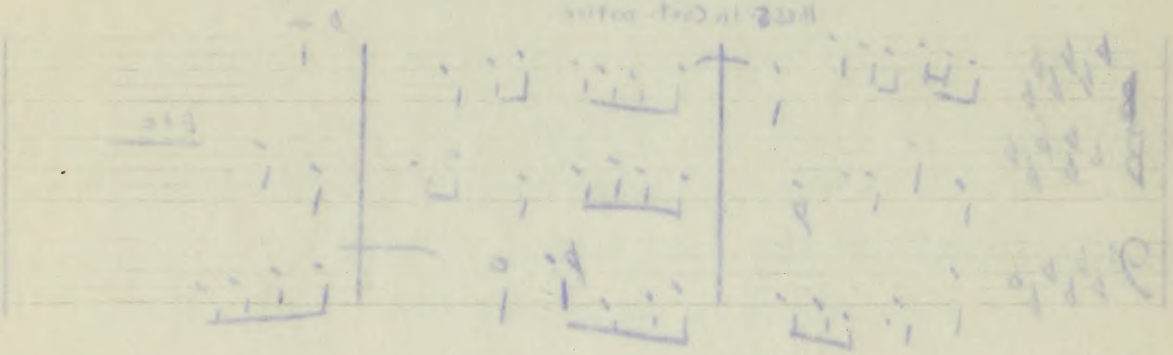
b) WELL TEMPERED CLAVICHORD, fugue 8:



301. In example (a) the two parts not involved in the canon are not written promiscuously, but have a close relationship to the entire ensemble of the stretto. All the figures composing them are drawn either from the subject or from other fragments of the exposition treated in real or rhythmic imitation.

In the soprano at I , there is an imitation of the subject in counter-time; at II there is an imitation of a fragment of the subject in direct motion; at III there is an imitation of a free part of the exposition; at IV there is a rhythmic imita-

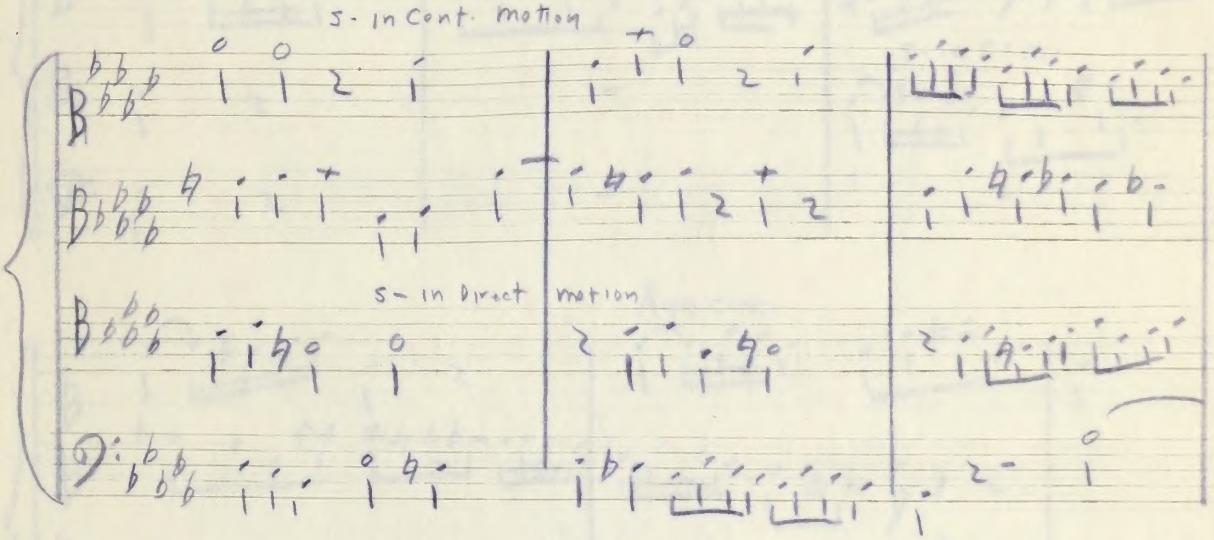


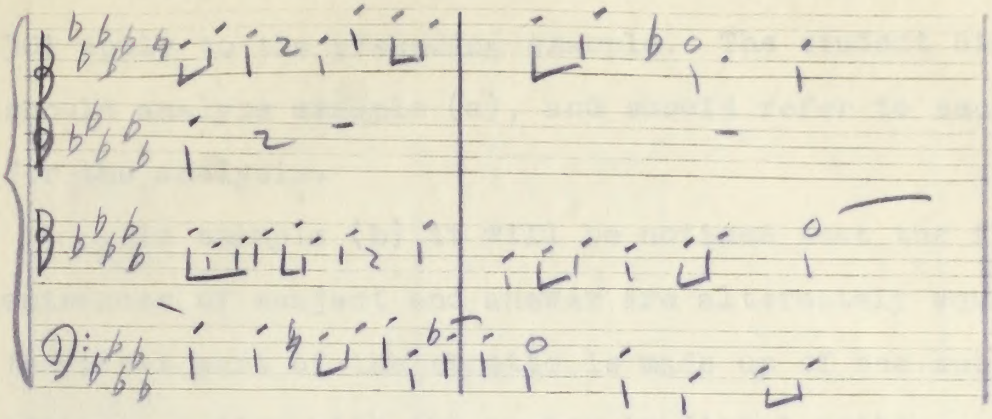


tion of the end of the subject; at VIII there is an imitation of the end of the subject in direct motion; in the tenor, at V, there begins a rhythmic imitation of the third measure of the subject; at VI there sounds the rhythm which the soprano repeats at IV in contrary motion; at VII there is a rhythmic imitation of the second figure of the subject in direct motion, etc.

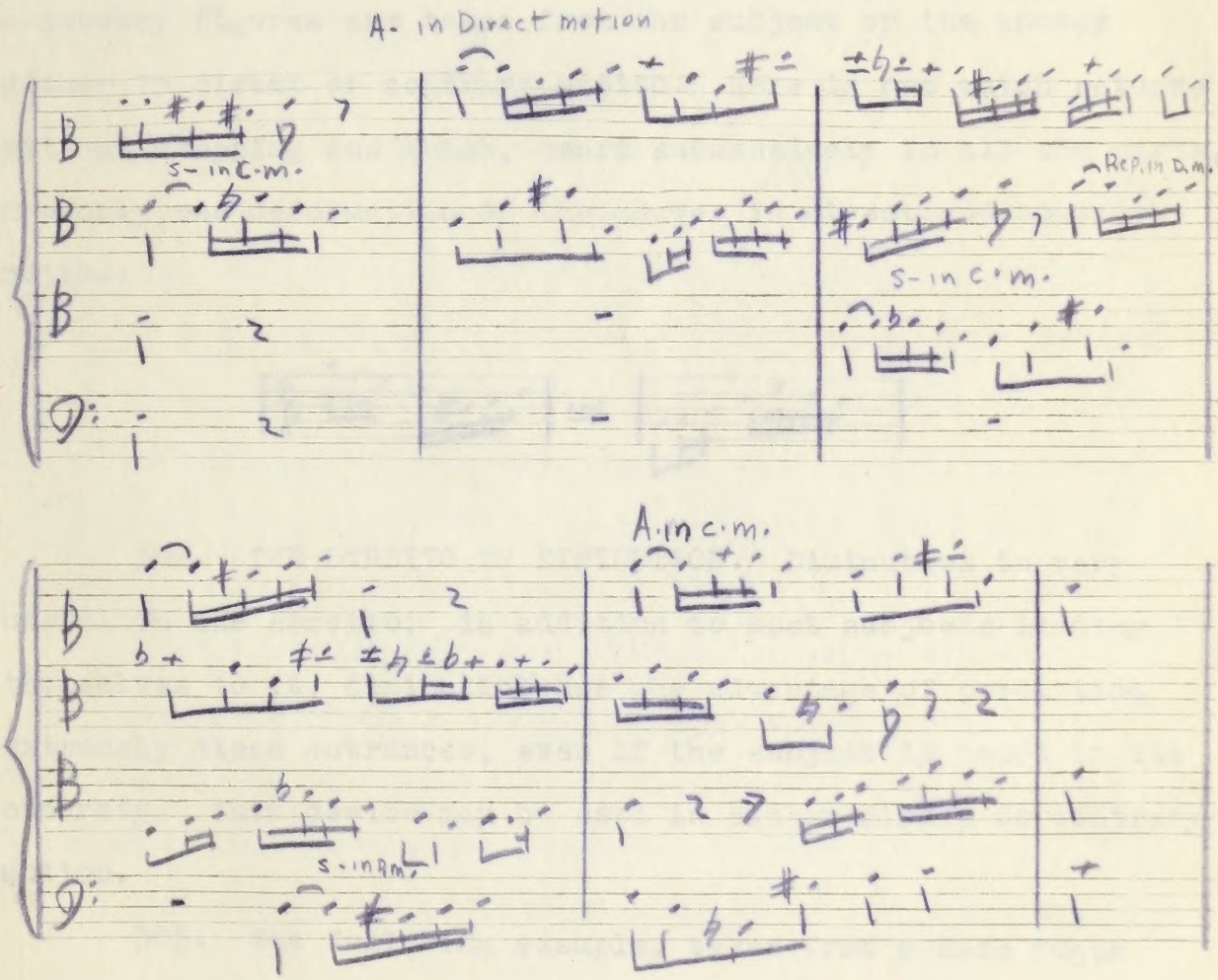
302. THE STRETTO IN DIRECT AND CONTRARY MOTIONS. A stretto can also be written with contrary motion in certain parts and direct motion in other parts.

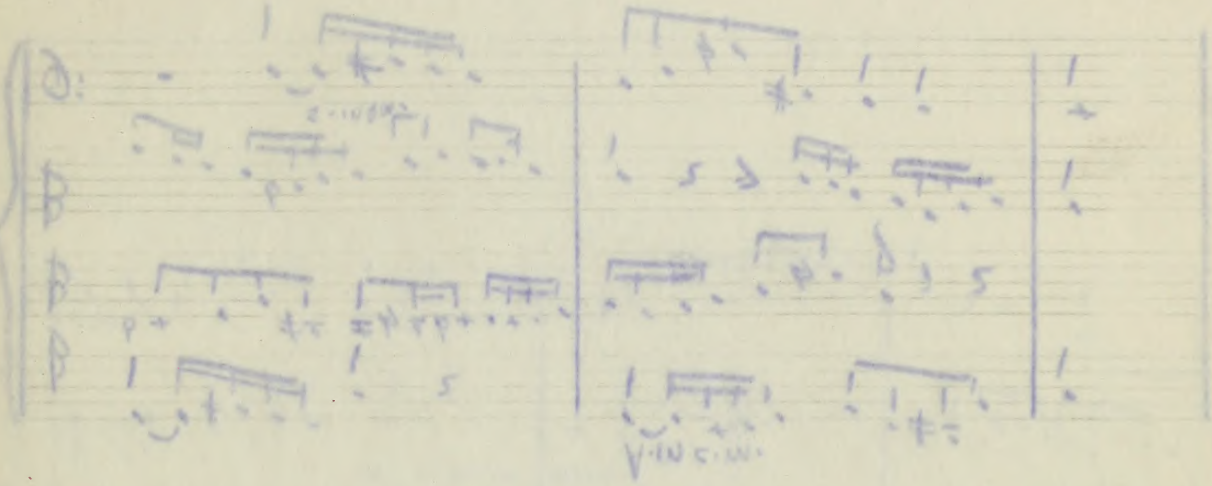
a) WELL TEMPERED CLAVICHORD, fugue 46....Canon at the second and sixth below in contrary motion:

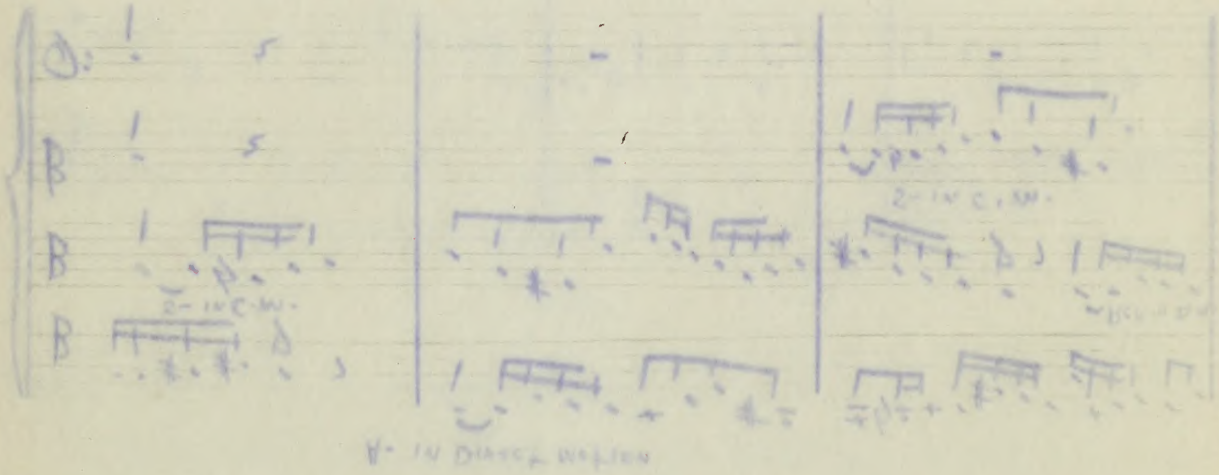


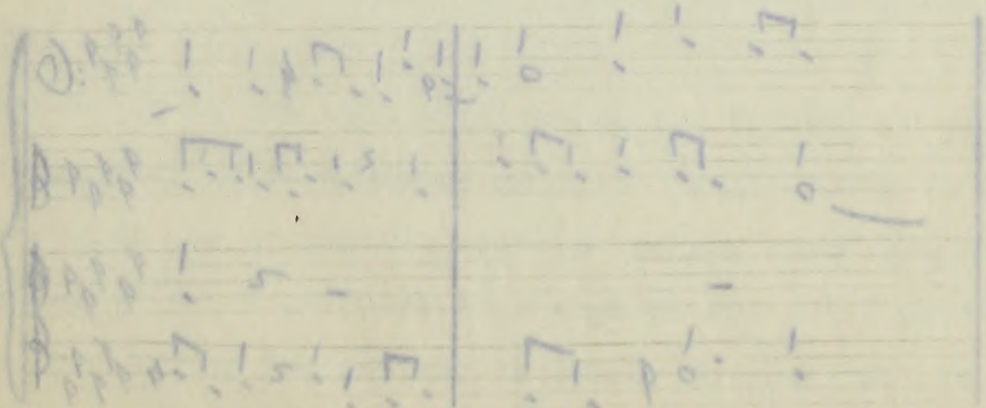


b) Bach, Organ fugue in C Major:



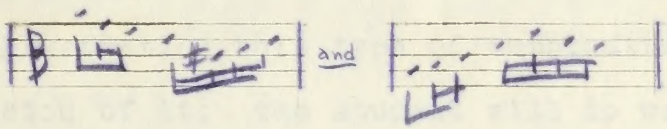






303. The same remarks that were made concerning sec. 301 apply to the preceding example. The student himself should analyze example (a), and should refer to sec. 196 *et seq.* for the analysis.

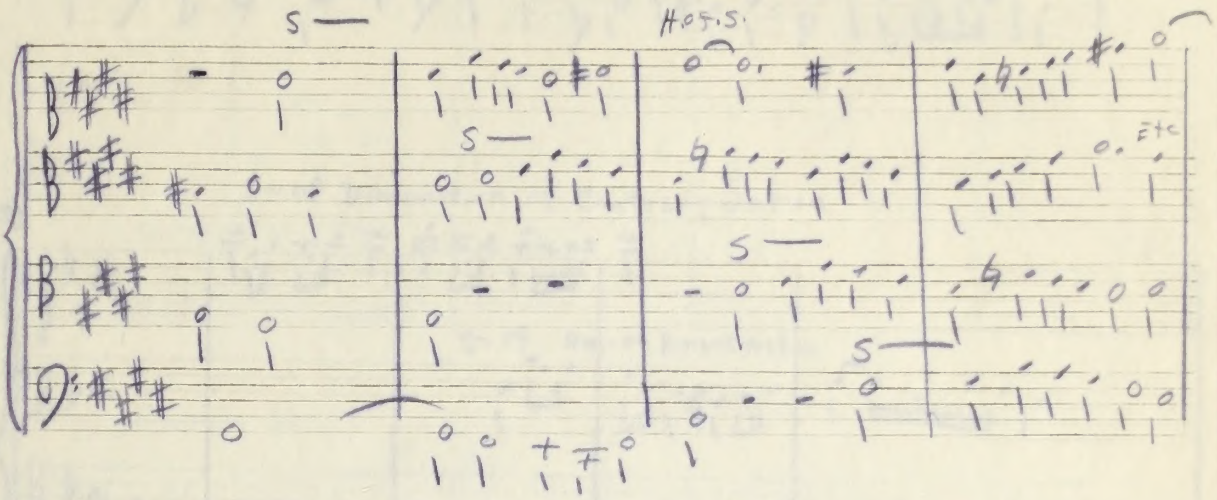
In example (b) it will be noticed that the first four entrances of subject and answer are alternately equidistant; the first part of the stretto is made up of the subject in contrary motion with the answer in direct motion. The last two entrances are in reverse order; here the subject is in direct motion and the answer in contrary motion. All the accessory figures are taken from the subject or the answer either in direct or contrary motion. Here is one which returns without stopping and which, heard successively in all the parts, has only one deformation of the answer in direct and contrary motion:



304. THE STRETTO IN DIMINUTION. Diminution is very useful in the stretto; in addition to most subjects lending themselves to it, diminution has the advantage of permitting extremely close entrances, even if the subject is heard in its entirety. This device may be used in either direct or contrary motion.

305. The following example, taken from a Bach fugue

already cited, is an excellent model of a stretto in which all the parts are treated in diminution:

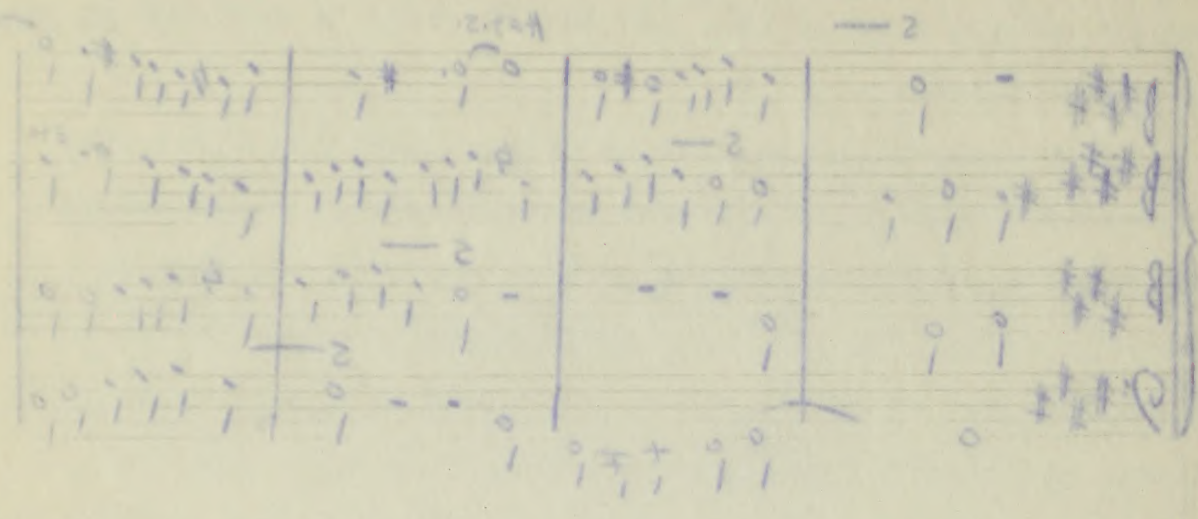


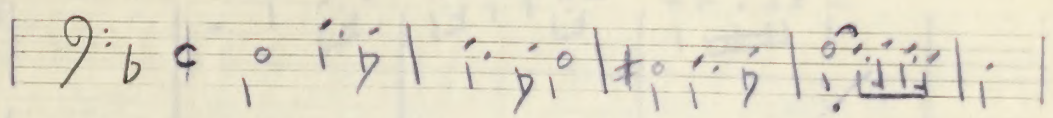
306. One can give more variety to the stretto by writing against the diminution the original values of the subject, and at the same time make the contrast more effective by the use of both contrary and direct motion.

The sixth fugue in Bach's ART OF FUGUE gives a series of strettos illustrating this type of combination. We give here the skeleton of it; the student will do well to score this fugue and analyze it from this point of view, with regard to the writing and general conduct of the various parts.

It is certain that few subjects given in the school lend themselves equally to combinations of this kind; but more often, through analysis, we do discover subjects which at first sight did not appear adaptable in this way.

Following is the original subject of the Bach fugue:





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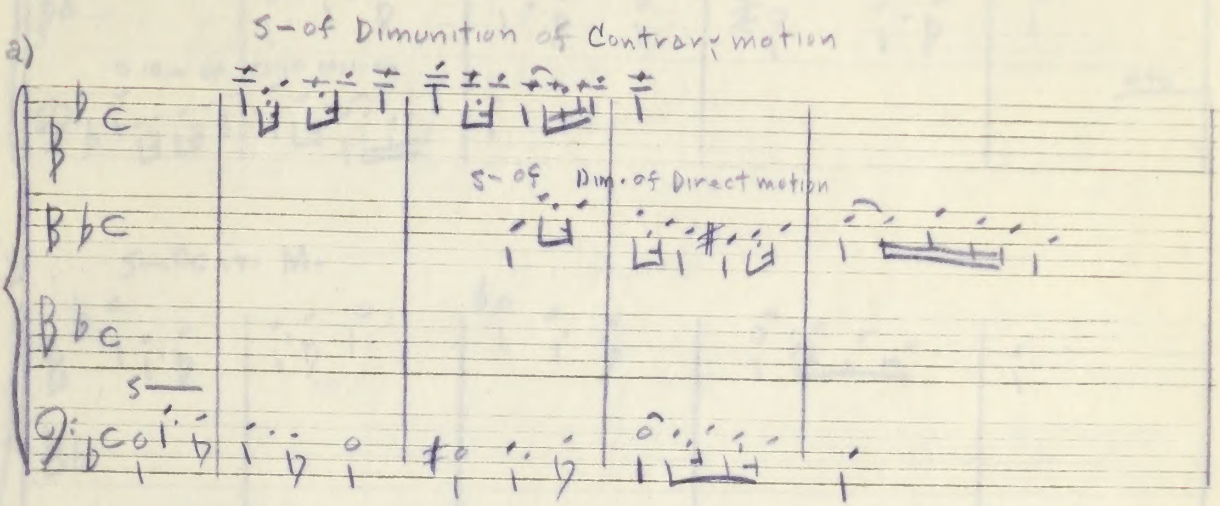
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S- of Dim. of Direct motion
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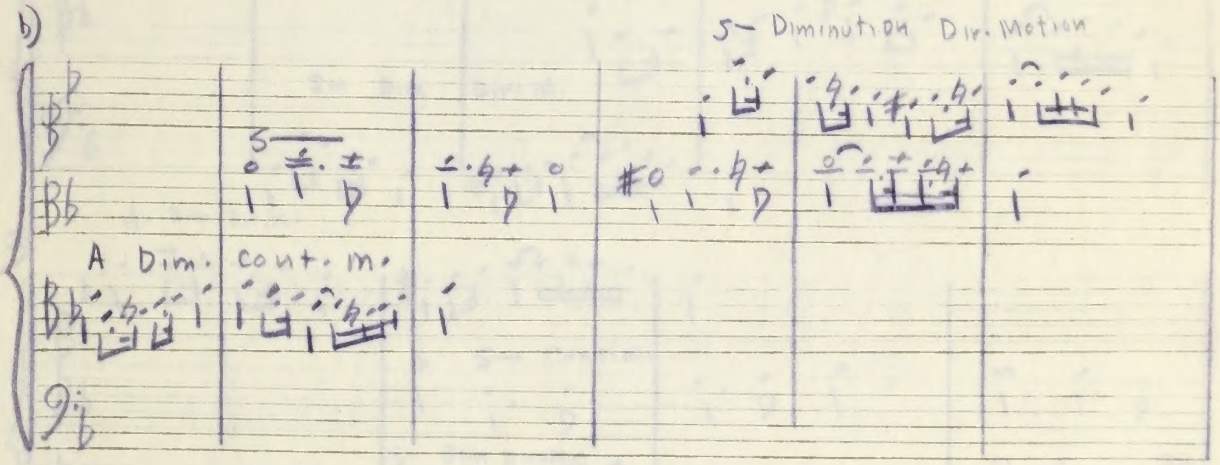
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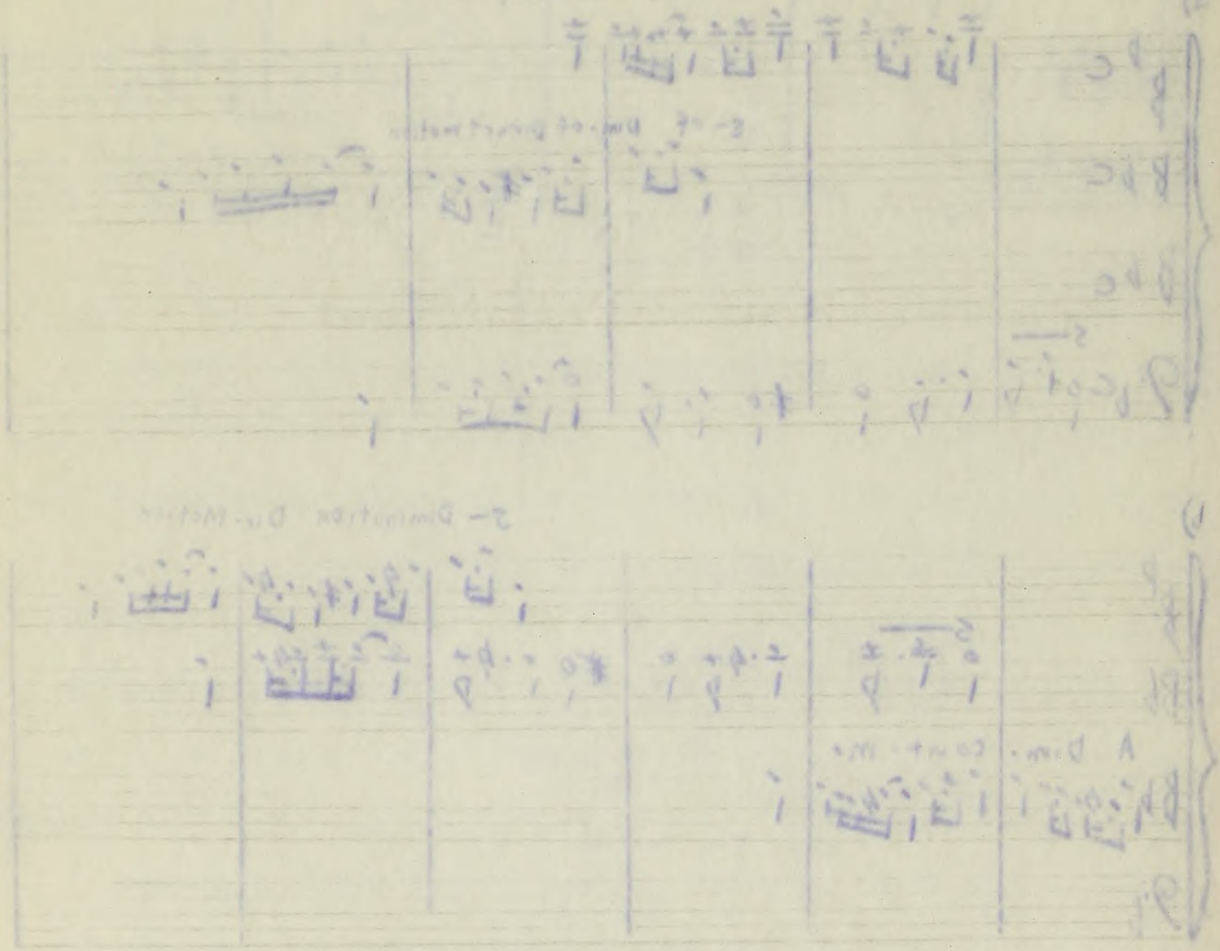
A Dim. cont. m.



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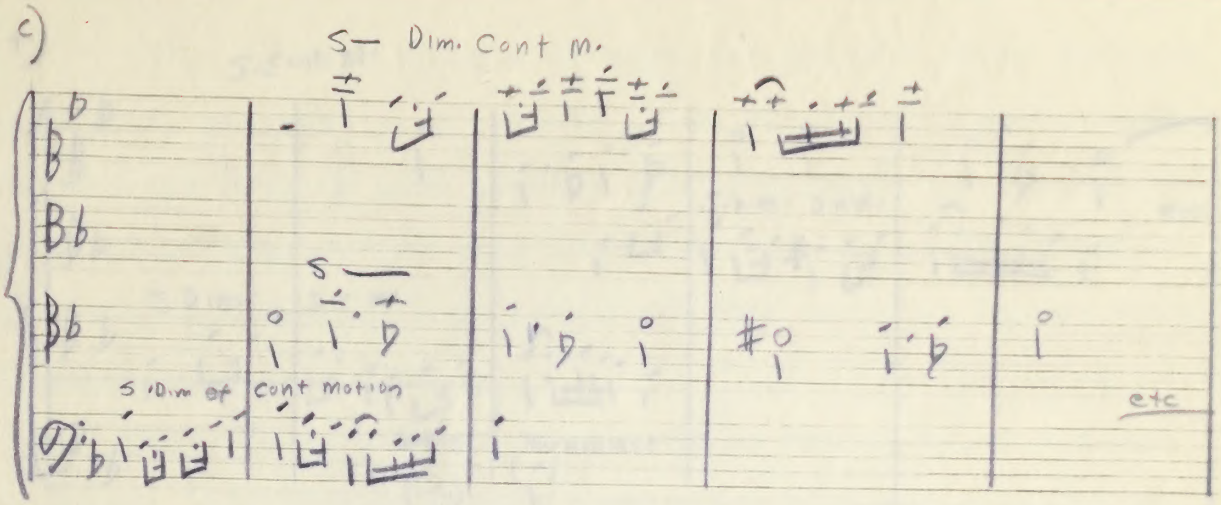
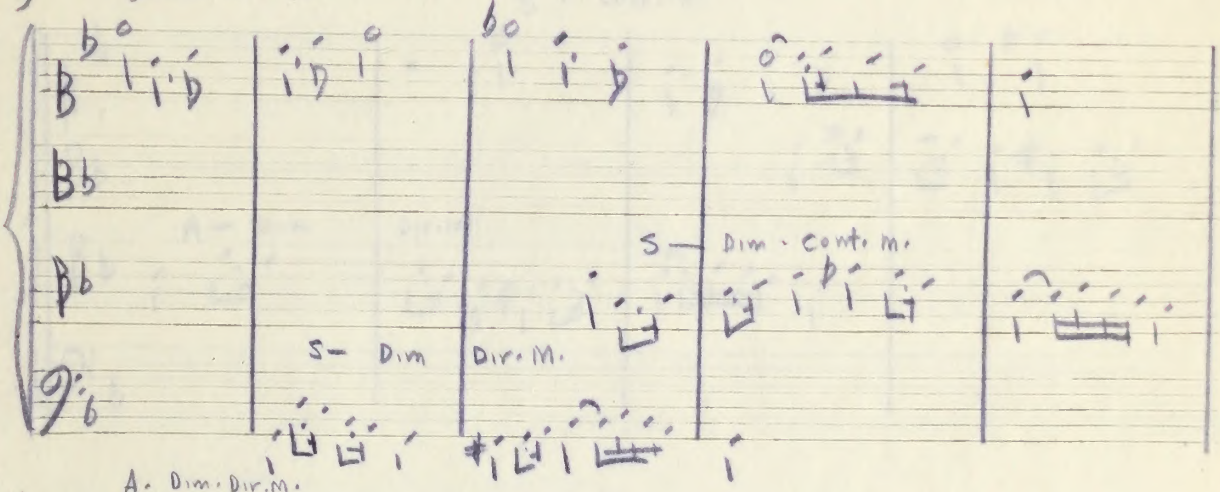
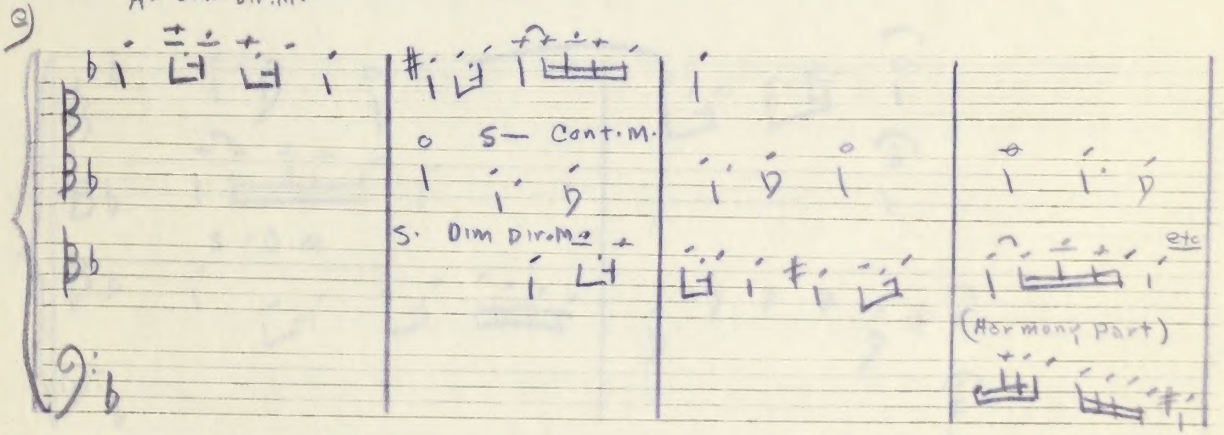
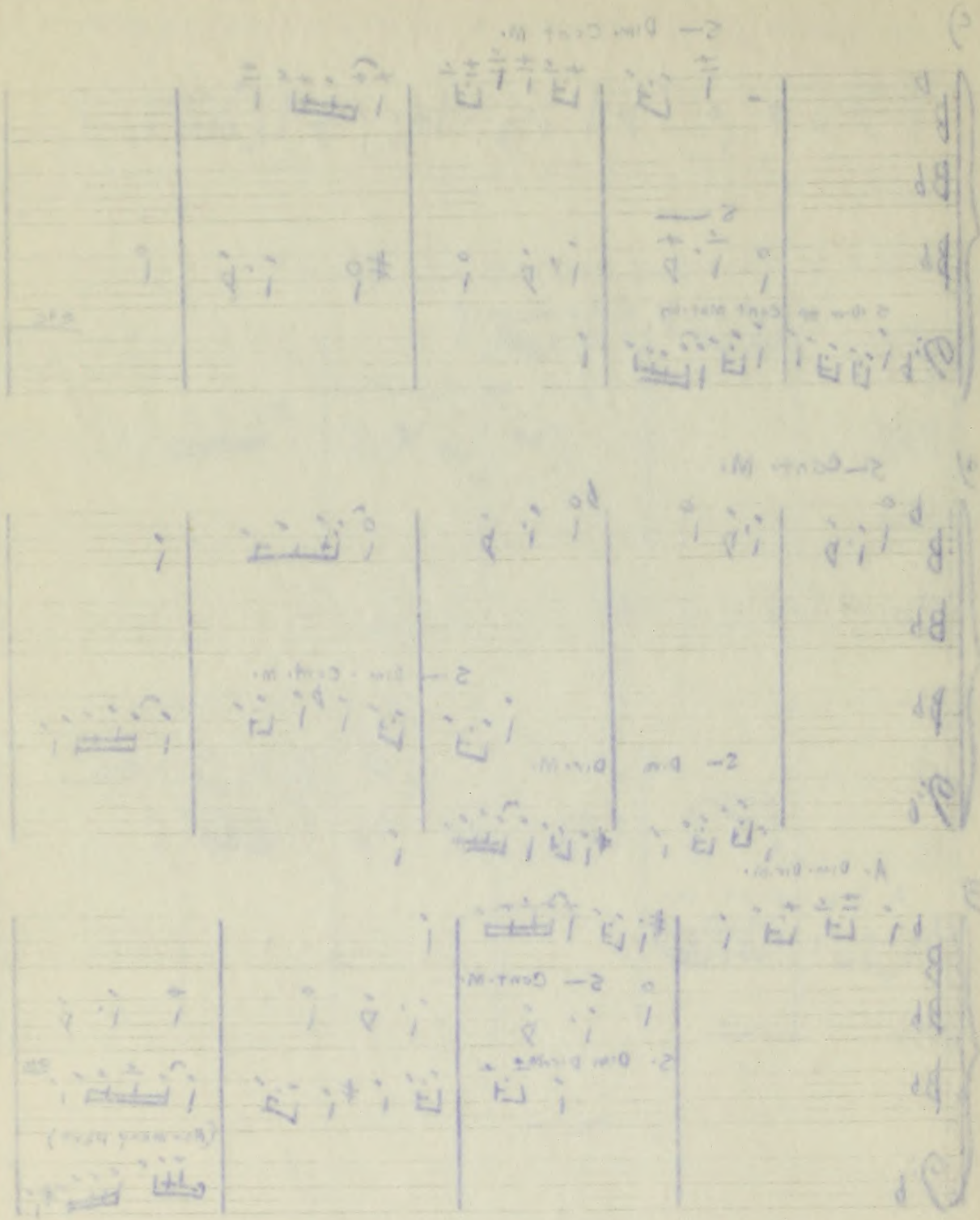

S— Dim. Cont M.
S
S. Dim of
Cont motion
etc

d)

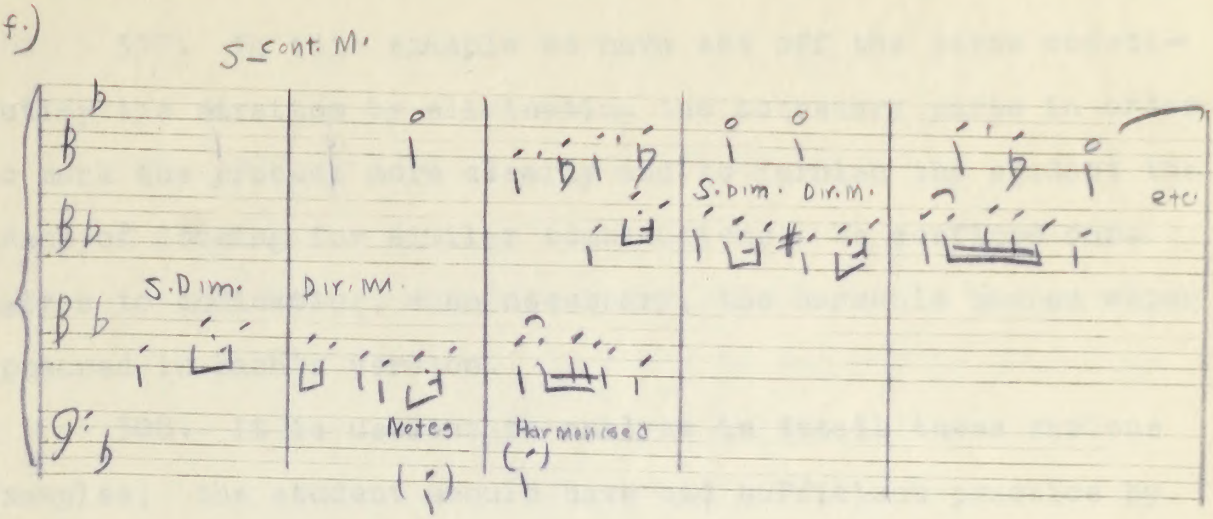

S—Cont. M.
S— Dim
Dir. M.
S— Dim. Cont. M.

e)

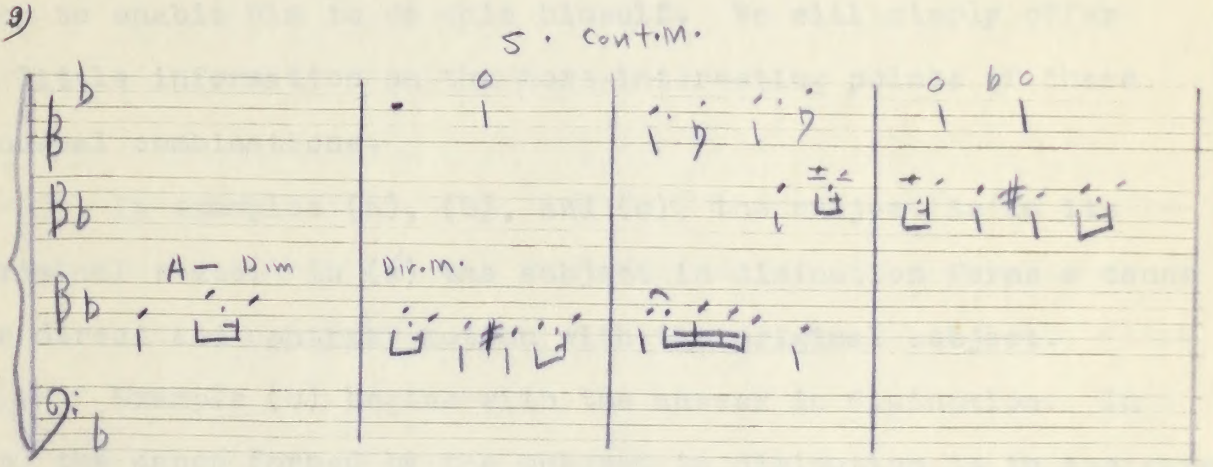

A. Dim. Dir. M.
S— Cont. M.
S. Dim Dir. M.
etc
(Harmony part)

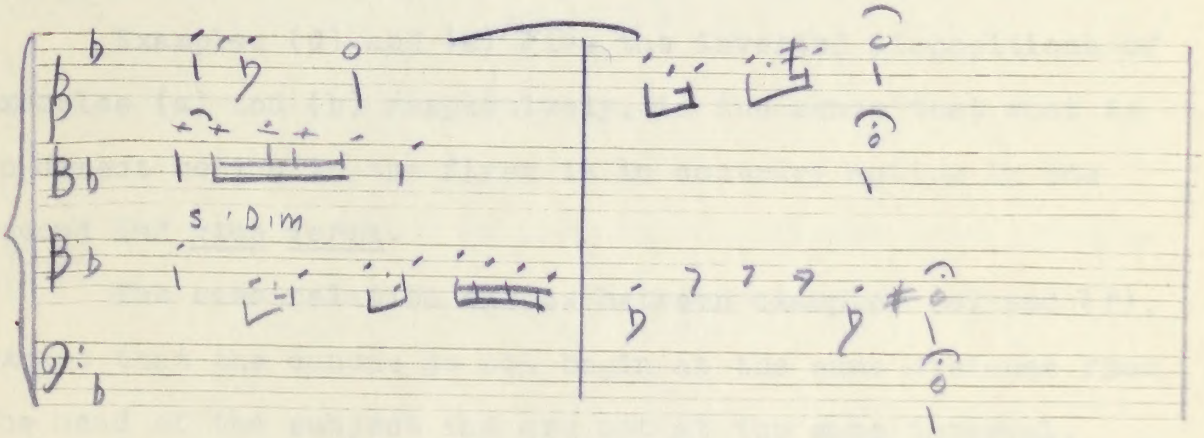


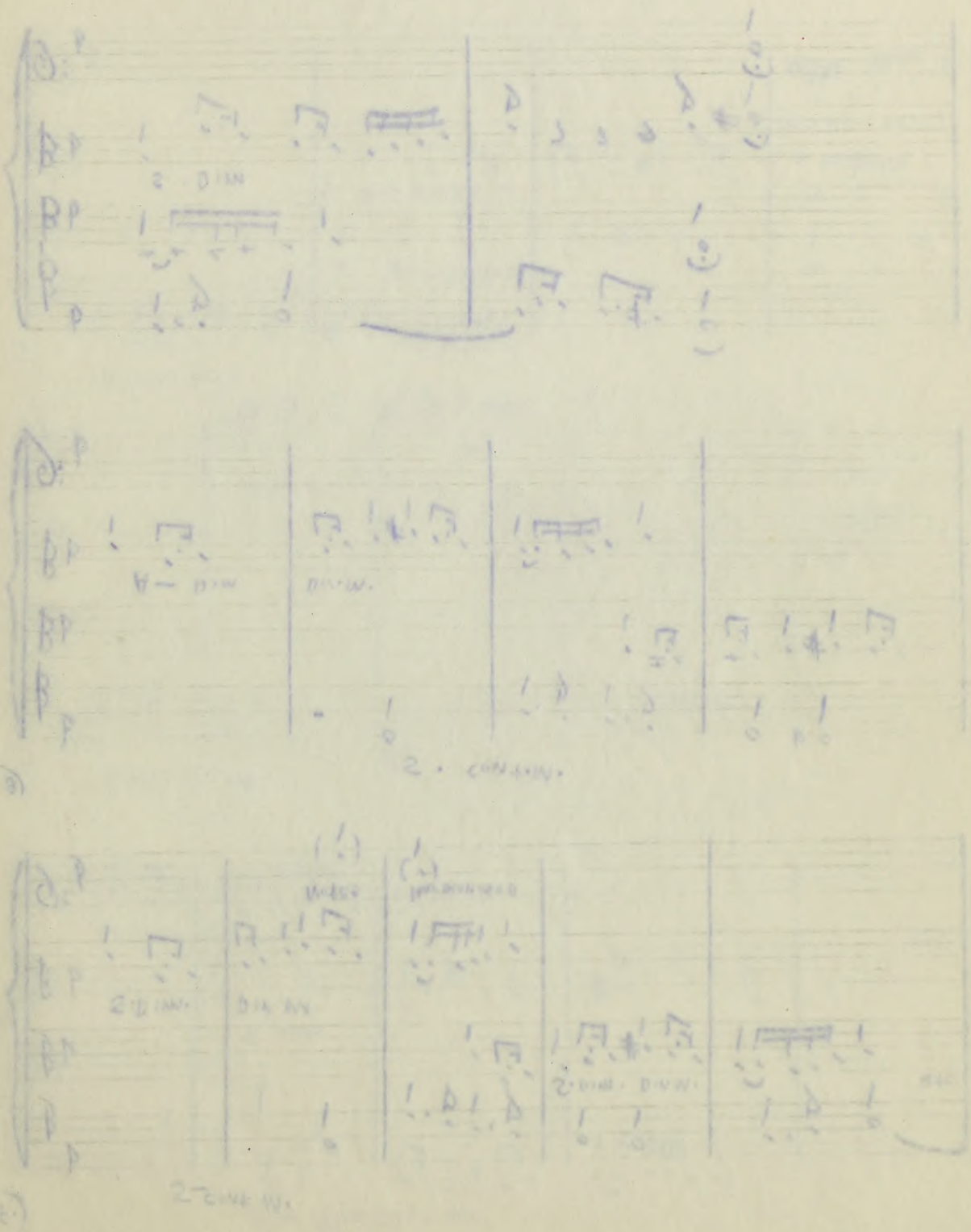
f.)


5_cont. M.
S.Dim.
Dir.M.
Notes
Harmonized
S.Dim. Dir.M.
etc.

g)


5. cont.M.
A— Dim
Dir.M.


S. Dim



307. In this example we have set off the parts constituting the strettos by eliminating the accessory parts in order to mark the process more clearly and to furnish the student the means of looking for similar combinations. We confined ourselves to indicating, when necessary, the harmonic basses which appeared in Bach's version.

308. It is useless to analyze in detail these various examples; the student should have had sufficient practice by now to enable him to do this himself. We will simply offer a little information on the more interesting points of these unusual combinations.

In examples (a), (b), and (c), the subject is in its original state; in (a) the subject in diminution forms a canon in direct and contrary motion with the original subject.

Example (b) begins with the answer in diminution. In (c) the canon formed by the subject in diminution is in contrary motion with the original subject.

Examples (d) and (e) give the inverted dispositions of examples (a) and (b) respectively, in the sense that what is in direct motion in the first is in contrary motion in the second and vice versa.

The same relation exists between examples (c) and (f), except that the canons do not begin at the same distance from the head of the subject and are not at the same interval.

Finally, example (g) reproduces the same disposition as (f), only at different intervals; in (g) the tenor takes the

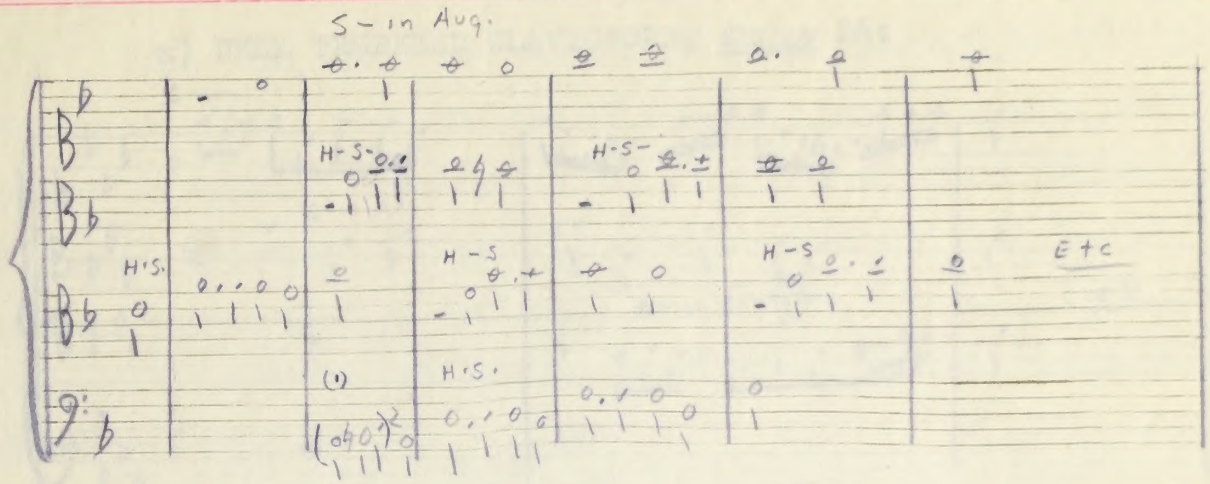
head of the subject in diminution in the next to the last measure.

309. THE STRETTO IN AUGMENTATION. Contrary to diminution, augmentation has the effect of lengthening the entrances; also, it is used in the fugue, and particularly in the stretto, only as a means of contrast, in order to set off to advantage the hastened entrances of the subject in the different parts. These parts may sound the subject either in its original state or in diminution; in direct or contrary motion, or with the combination of the two movements.

310. It appears from the character of augmentation that it can usually be used only in one part, or in two at the most, and in this case only when the subject in augmentation lends itself to a double canon with the original subject, which rarely happens. Also this combination must not interfere with the musical effect of the fugue, and must not slow up the motion or the interest, which would be a serious fault near the end.

311. In certain strettos the subject in augmentation can be sounded with close imitations of the head of the subject or the answer in their original form.

The subject which we previously analyzed (secs. 278a—281b) could, for example, give the following combinations:



312. It is understood that here there is no end of dispositions, which vary according to the subjects and the devices used, such as diminution, direct, contrary, retrograde motion etc.

313. CANONIC STRETTO IN DIRECT AND CONTRAPY MOTION AND IN AUGMENTATION. When the subject lends itself to it, we can, while one part sounds in augmentation, sound the subject or answer canonically in the other parts in direct or contrary motion and in its original form. The works of Bach, Mozart, and Handel offer numerous examples of this kind of combination. We will give two examples from Bach.

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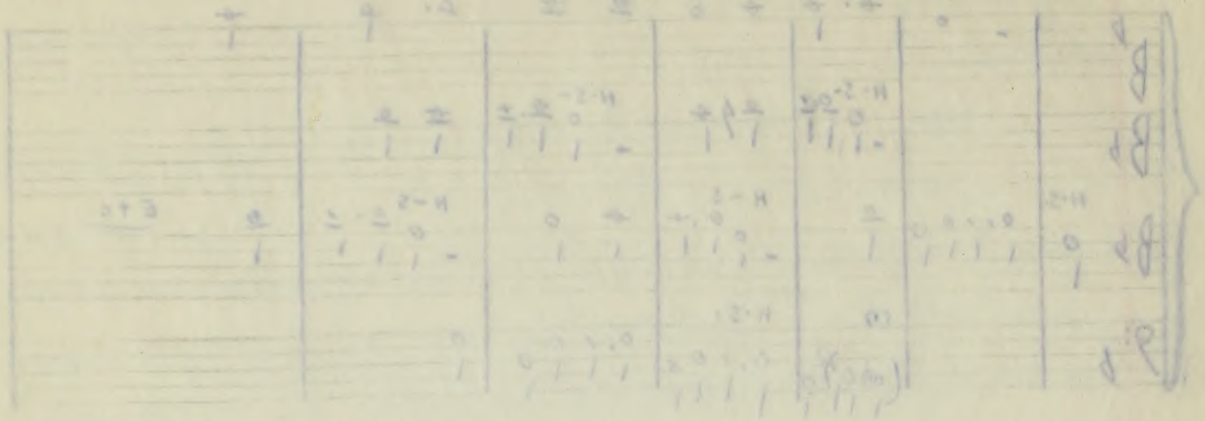
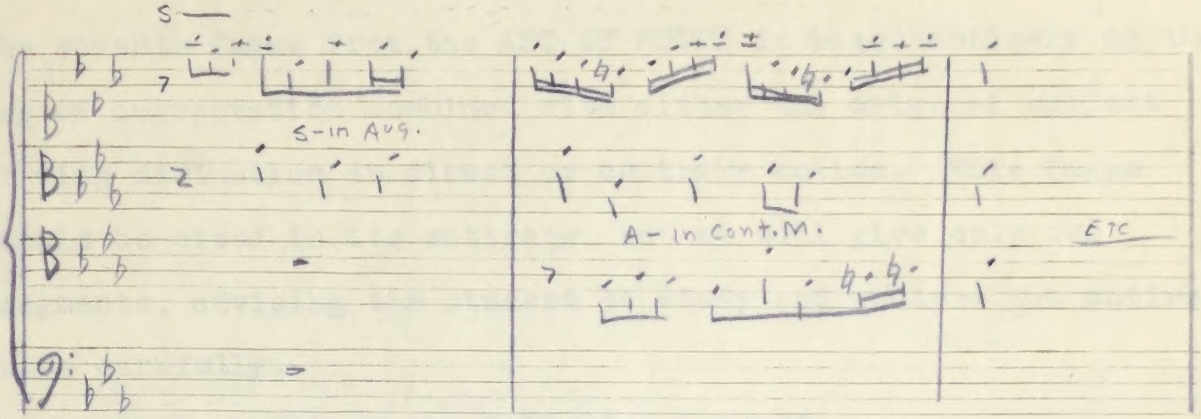
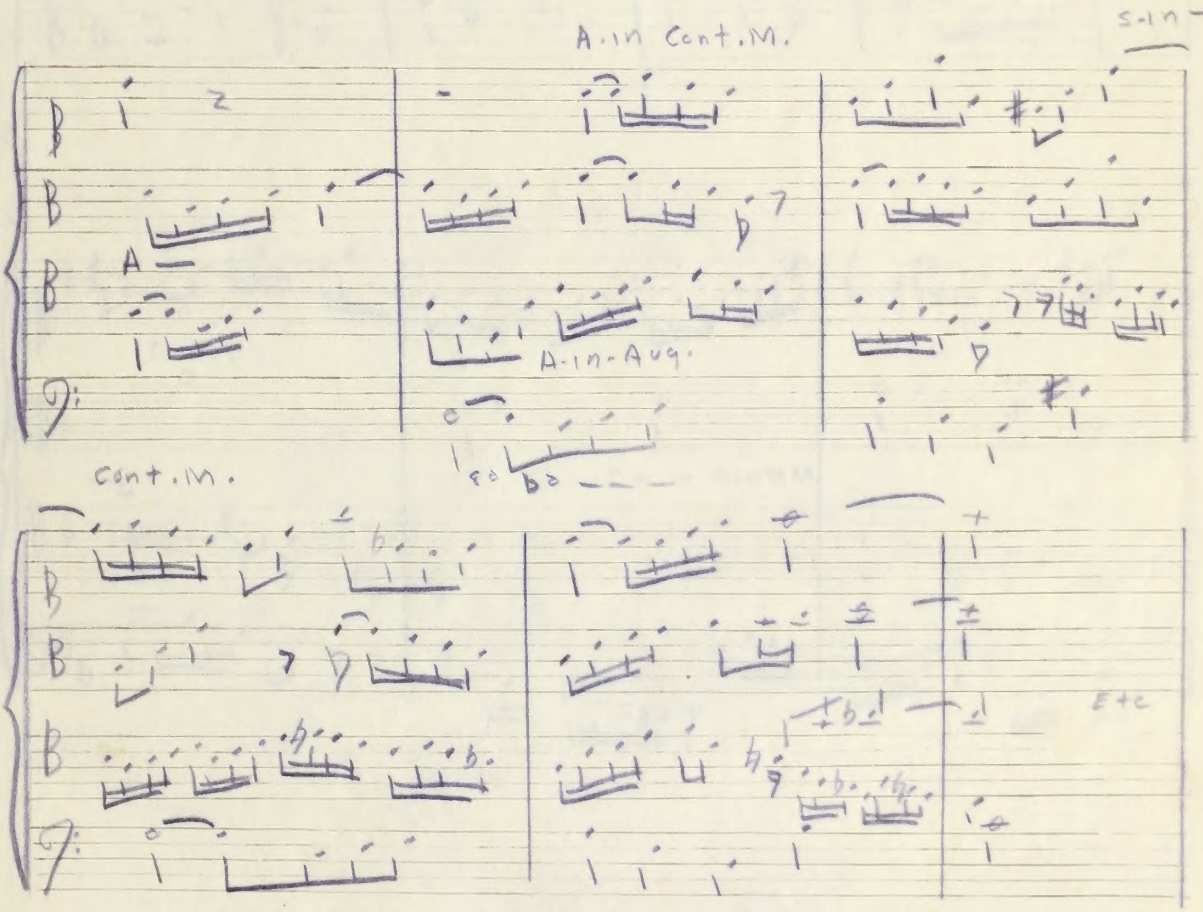
1. The notes in parentheses are merely indications of the harmonic basses.

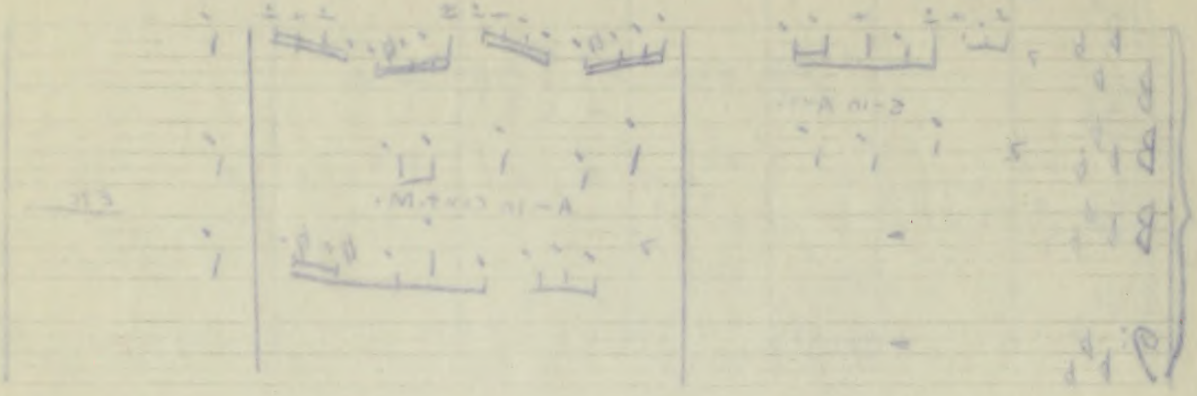


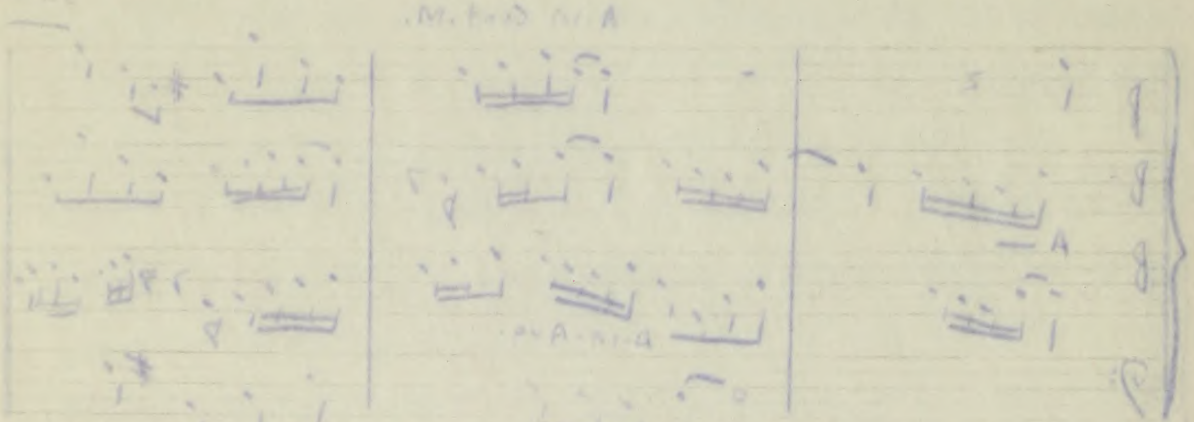
a) WELL TEMPERED CLAVICHORD, fugue 26:

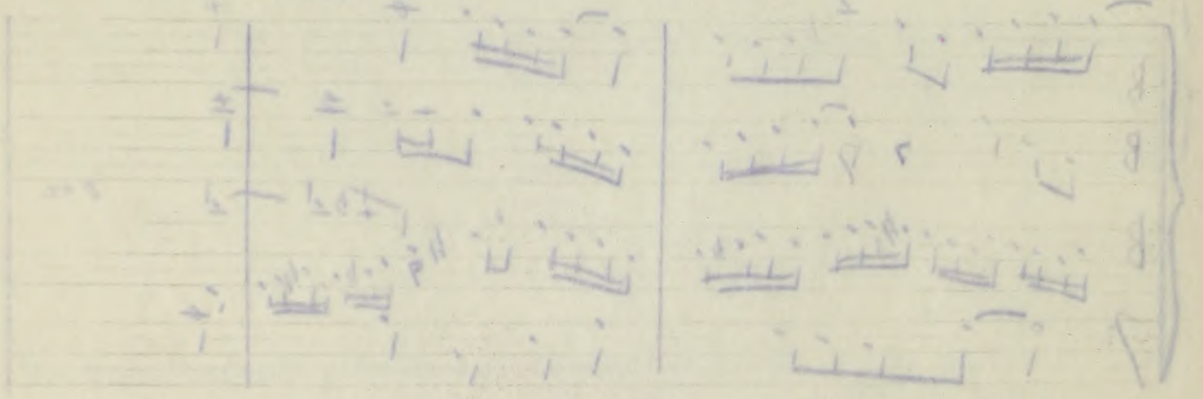


b) Organ fugue in C Major:



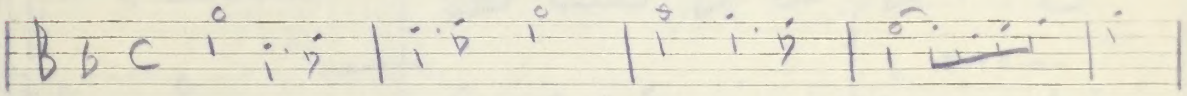




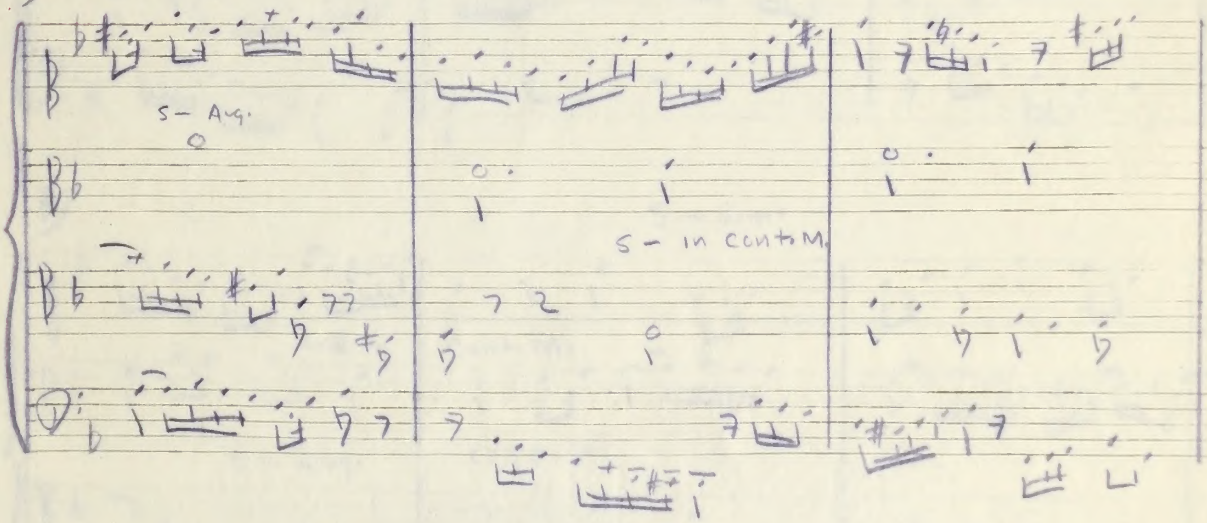


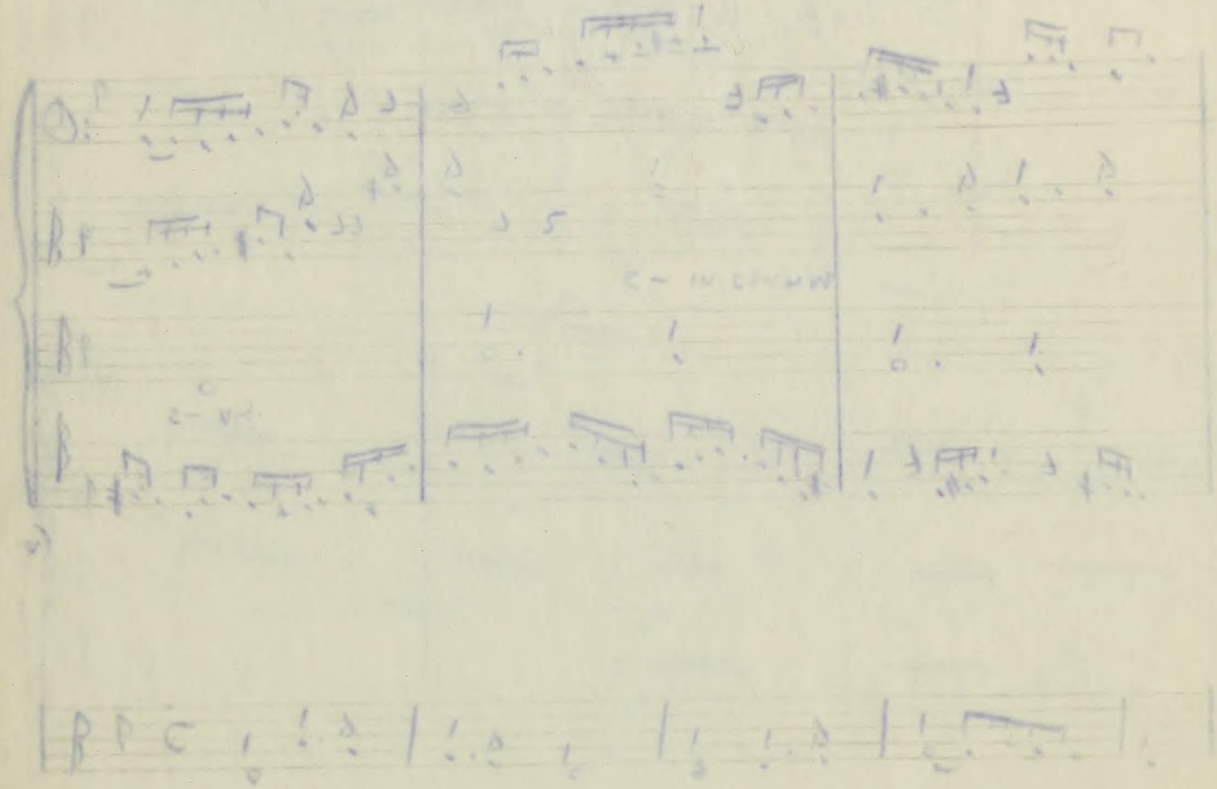
314. THE STRETTO IN AUGMENTATION AND DIMINUTION COMBINED. The seventh fugue from the ART OF FUGUE is based entirely on the use of augmentation combined with either the original subject or with diminution in direct or contrary motion. This fugue should be cited in its entirety, but we will give only two fragments, advising the student to study and analyze the entire fugue carefully.

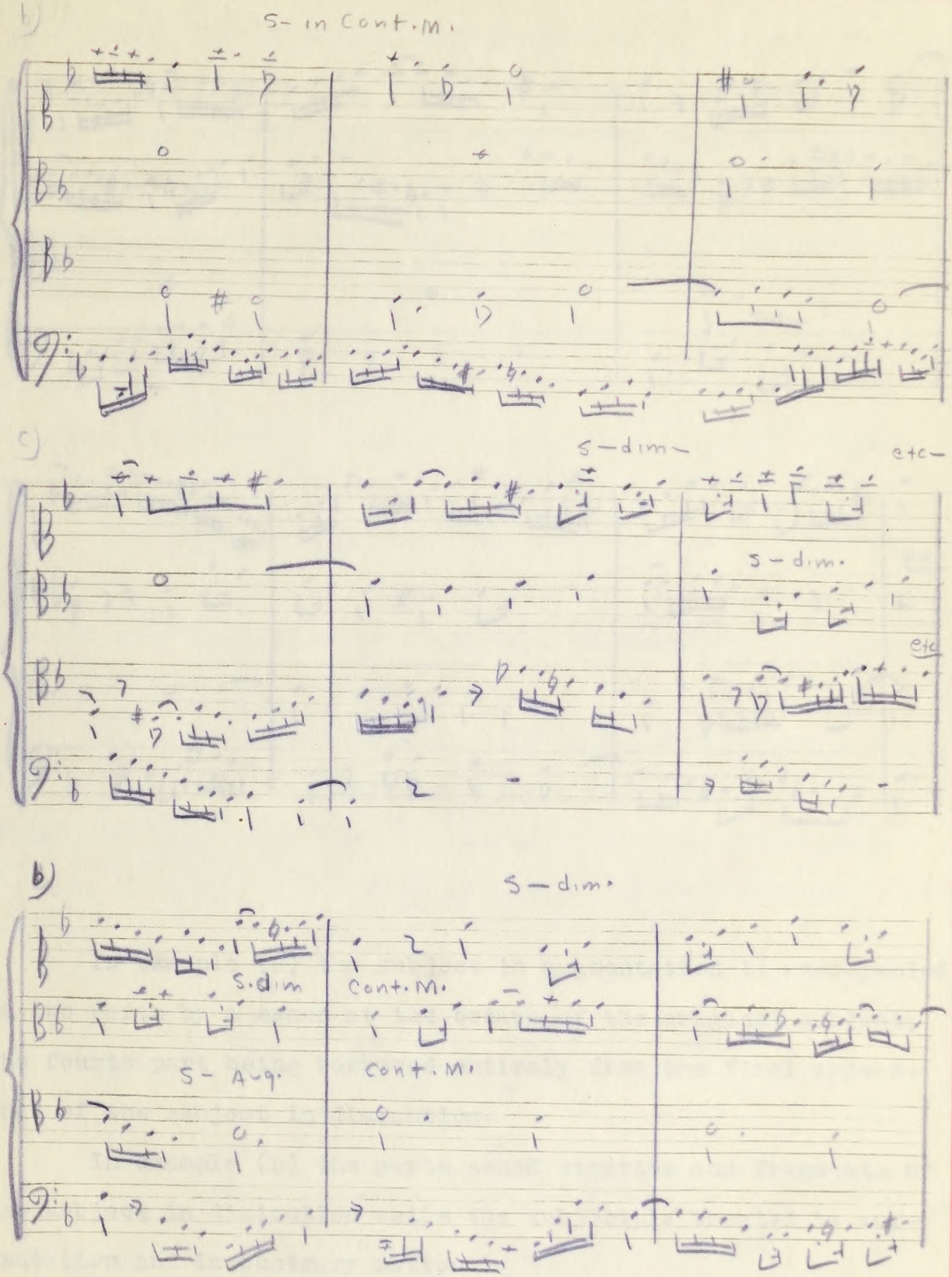
It is built on the following subject:

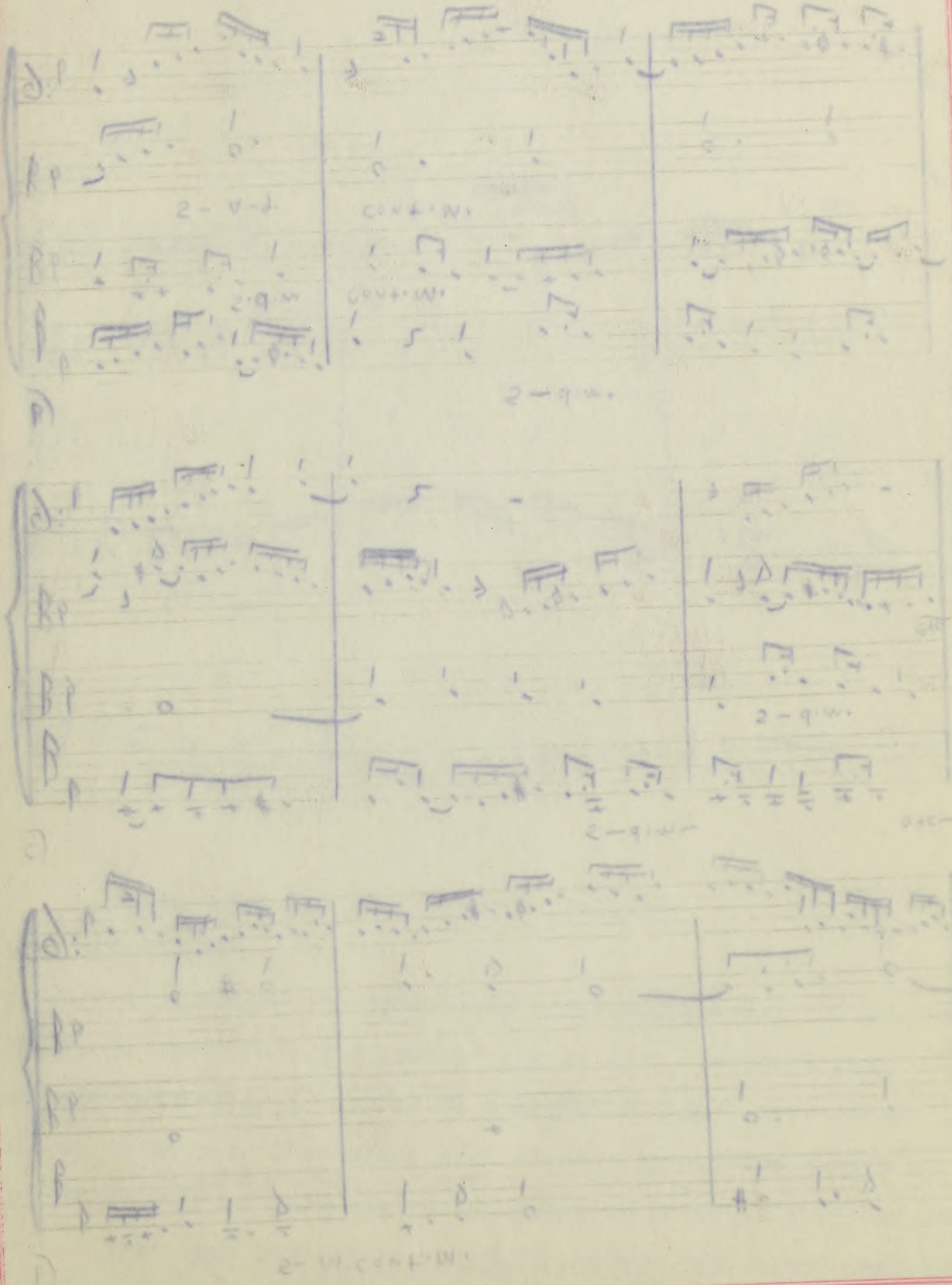


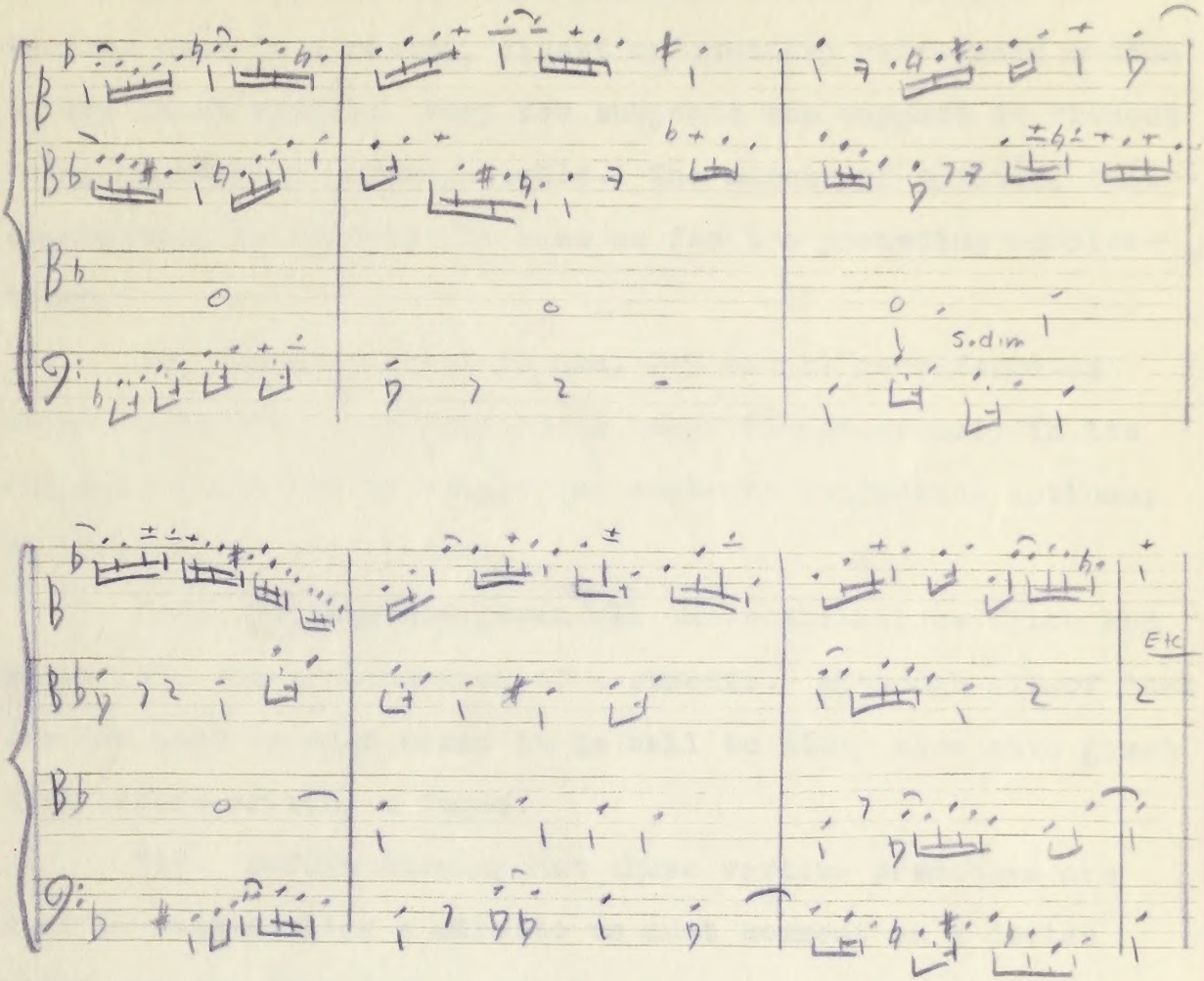
a)





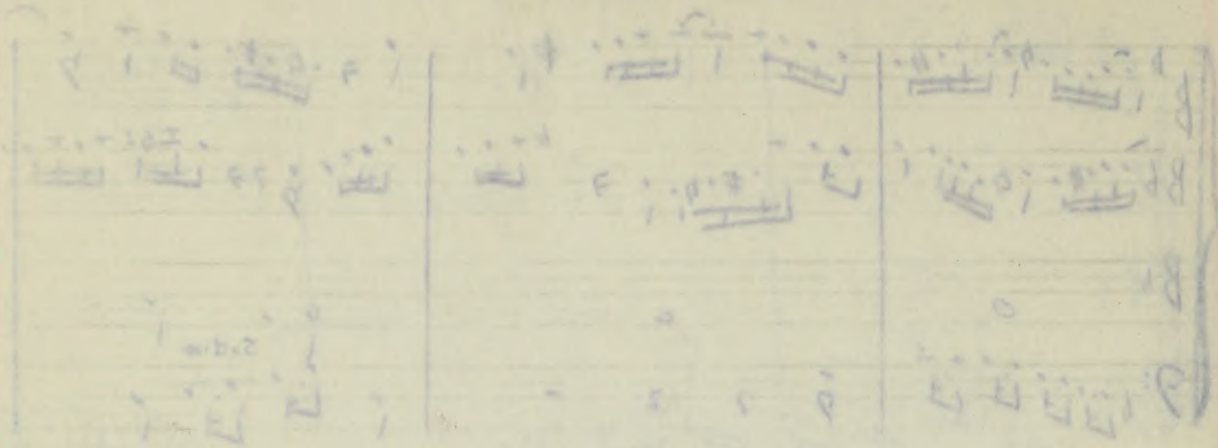

b)
S- in Cont.M.
c)
S-dim-
etc-
S-dim.
etc
b)
S-dim.
S.dim
S- Aug.
Cont.M.
Cont.M.

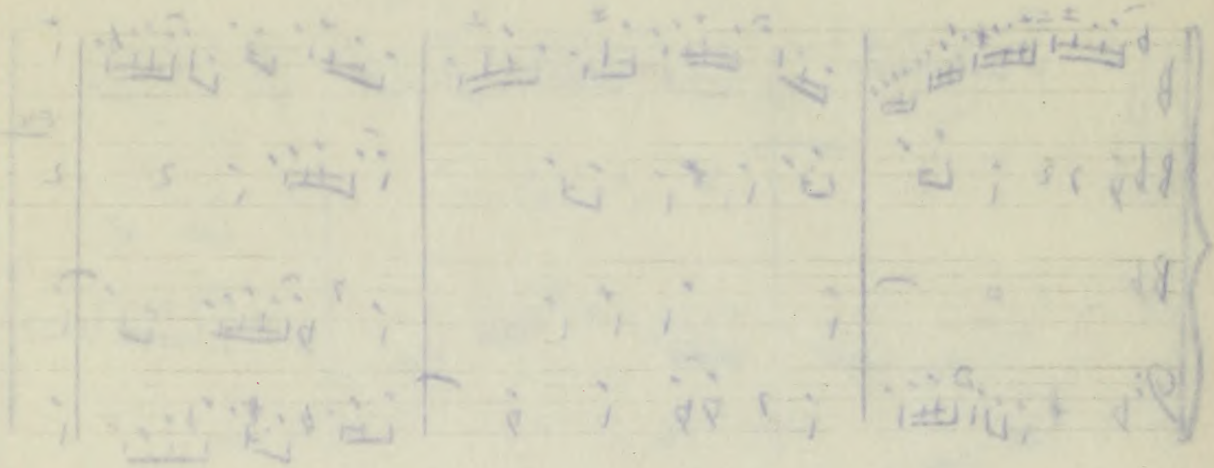




In example (a) the subject in augmentation is accompanied in two parts by a canon at the octave of the original subject, the fourth part being borrowed entirely from the final appearance of the subject in diminution.

In example (b) the parts sound strettos and fragments of the subject in diminution while the subject is treated in augmentation and in contrary motion.





315. THE STRETTO IN RETROGRADE MOTION. Of all the devices used in strettos, direct or contrary retrograde motion is the least useful; very few subjects can support it without being absolutely unrecognizable. The manner of treating this combination is exactly the same as for the preceding combinations.

The examples cited in sec. 249 can be considered as strettos in which the subject is heard simultaneously in its original state and in simple and contrary retrograde motions; we refer it to the student.

316. We have now given all the combinations which can enter into the construction of a stretto. Although all of them are not used in most cases it is well to study them with great care before writing a fugue.

317. Before showing how these various processes are used in constructing a stretto we must comment on a device which, in the school fugue at least, we are obliged to use; namely, the pedal. This will be treated in the following chapter.

CHAPTER IX

THE PEDAL

318. THE PEDAL TAKES ITS NAME FROM THE HARMONIC DEVICE OF WHICH IT IS THE BASIS. IT CONSISTS OF SUSTAINING ONE NOTE IN ONE OR MORE PARTS FOR SEVERAL MEASURES.

319. The pedal can be either simple or multiple. It is usually built on the dominant or the tonic, but in exceptional cases it can be built on any other degree of the scale.

320. HARMONIC RULES FOR THE PEDAL. The rules applicable to the pedal, from the purely harmonic point of view, are the same for the fugue as for harmony; i. e., THE PEDAL CAN BEGIN AND END ONLY ON A CONSONANCE; it must enter on a consonant note of the harmony and can stop only as a consonance or as a consonant bass of a dominant chord. In certain cases the pedal on the dominant can stop when it forms a prepared dissonance and resolves normally. As soon as it has sounded, it becomes foreign to the harmonies determined by the progress of the other parts, and consequently can form with the latter all manner of unprepared dissonances. We say this only to refresh the memory, for students who are studying fugue are long since

familiar with the harmonic use of the pedal.

321. ROLE OF THE PEDAL. One of the great advantages of the pedal on the tonic or dominant is that, while it affirms the principal key of the fugue, various neighboring keys may sound simultaneously; it helps unify the fugue and revive interest.

322. This characteristic of the pedal permits using it to prepare the first entrance of the stretto, if it is placed immediately before the first stretto, as we will see in the following chapter. In such cases it appears in the dominant, or more rarely on some other degree of the scale, always reserving the tonic pedal for the conclusion of the fugue.

323. The use of the pedal is confined to the following parts (arranged in the order of frequency):

a) The bass (inferior pedal)

b) The soprano (superior pedal)

c) Either of the inner parts (interior pedal)

324. DOUBLE PEDAL. The pedal can also be doubled, either in the same part (generally the bass) or by sounding it simultaneously in the two extreme parts; in this case we often use the tonic and dominant pedal simultaneously, but frequently we double one or the other alone.

325. POSITION OF THE PEDAL. From the time the pedal enters, the nature and progress of the other parts is different. If the pedal is placed before the stretto, it will be followed by an episode, and the episode will continue on the pedal;

if, on the contrary, we place it at the end of the stretto, we will do well to sound various strettos, canonic or otherwise, but in any case, very close together.

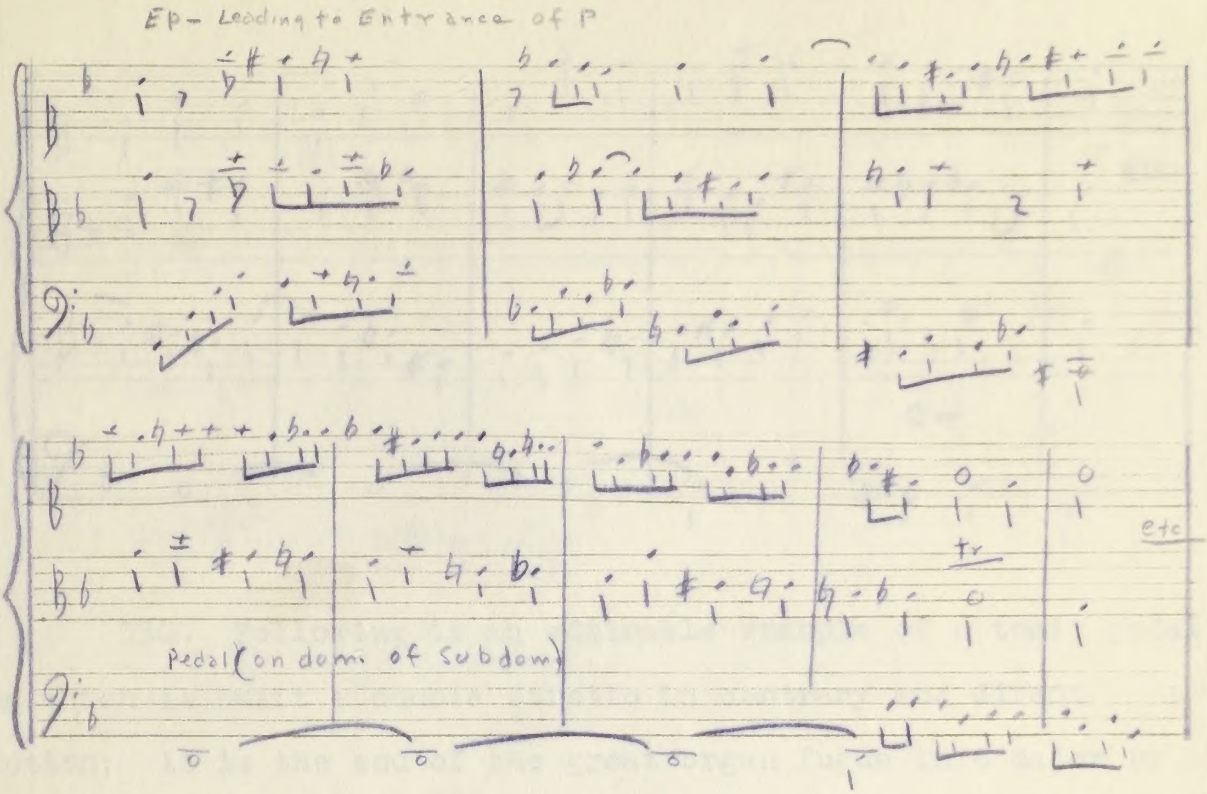
326. As the student is given great freedom in his treatment of the pedal, it is impossible to form any hard and fast rules regarding its treatment; the manner of treatment depends entirely upon the ingenuity of the composer. All we can say is that all the forms of episodes and strettos which we have thus far studied can be used on a pedal.

327. The important thing, from a purely musical point of view, is that the pedal be introduced naturally; its approach must in some way be sensed; the musician ought to induce in his hearer this indefinable sensation which allows the entrance of a well introduced pedal, either on the dominant to prepare the conclusion of the fugue, or on the tonic to expose this conclusion.

328. Without dwelling any longer on this point, to which we will return later, we will show some models of various types of pedal.

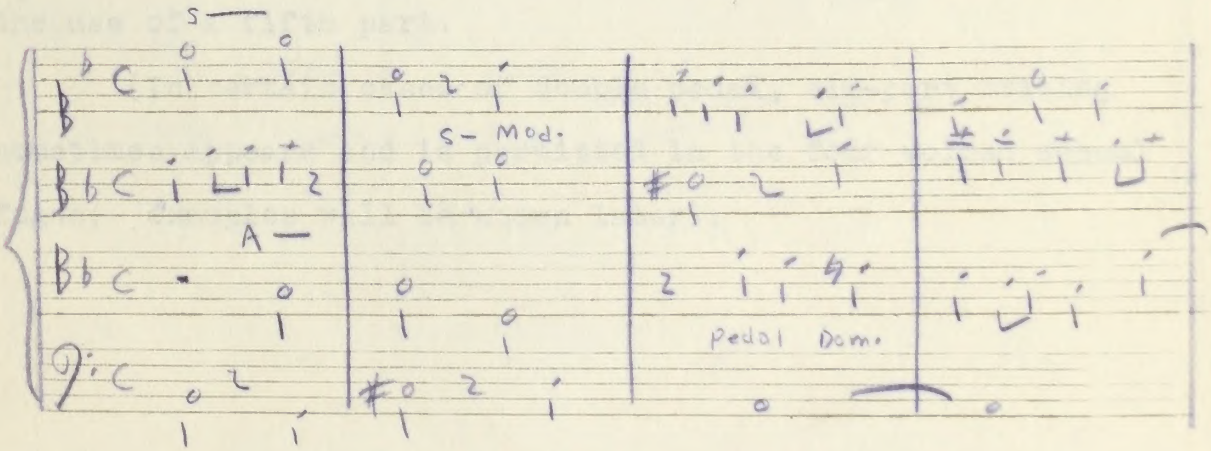
The following pedal on the dominant is an example of an episode on a pedal in which each part imitates itself; this is the type of combination most frequently employed with the pedal, for it permits the most compact progressions (diatonic or chromatic) to prepare the entrance of the stretto

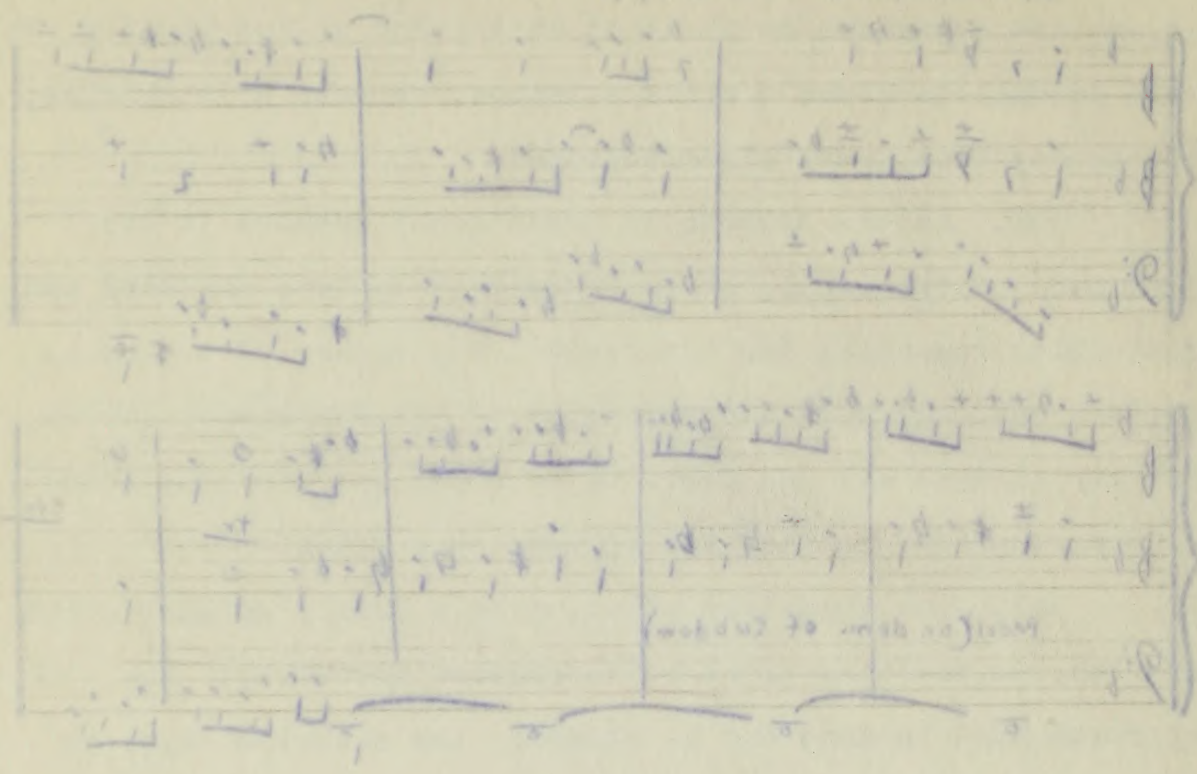
Bach, ART OF FUGUE, fugue 8:

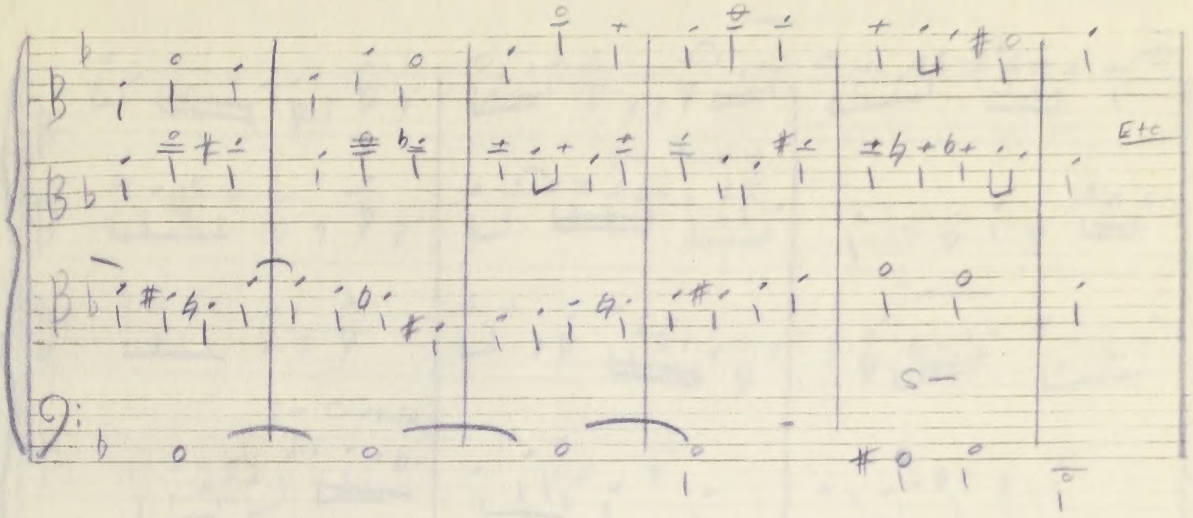


329. The following example shows a pedal on the dominant on which is built a free stretto in three parts; the pedal ends, as in the prededing example, with a progression in which each part imitates itself.

Mendelssohn, organ fugue op. 37 no. 3:



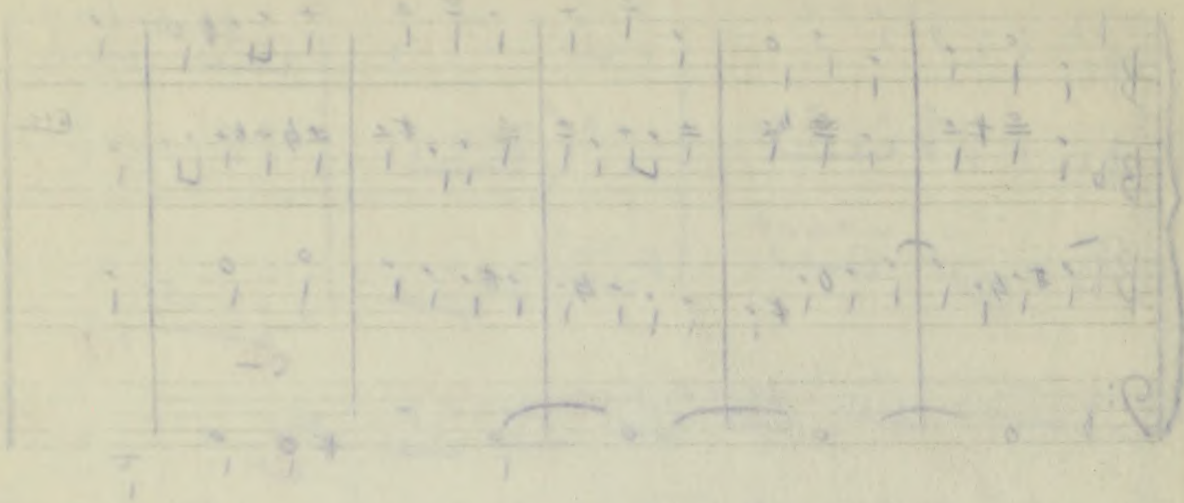


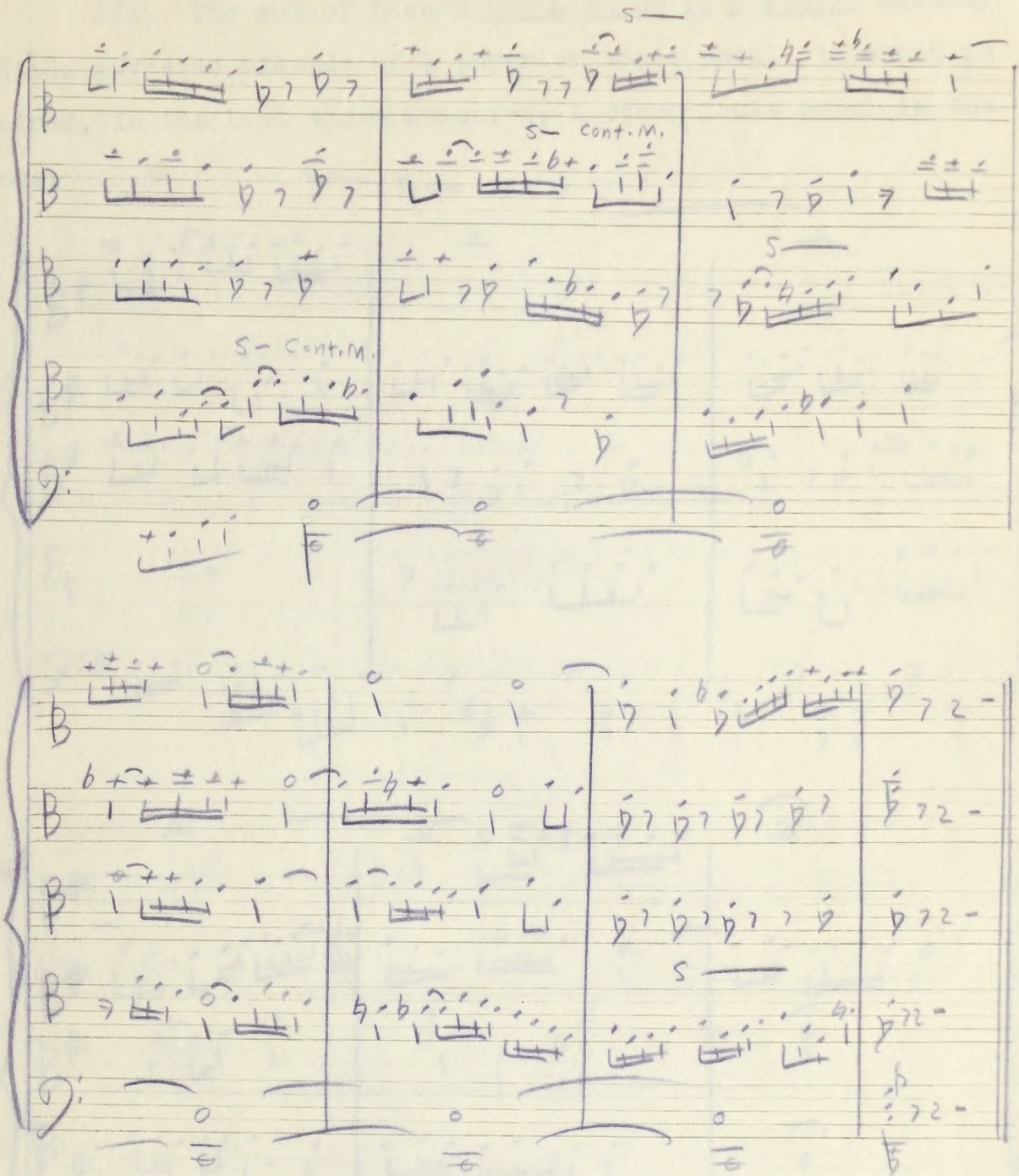


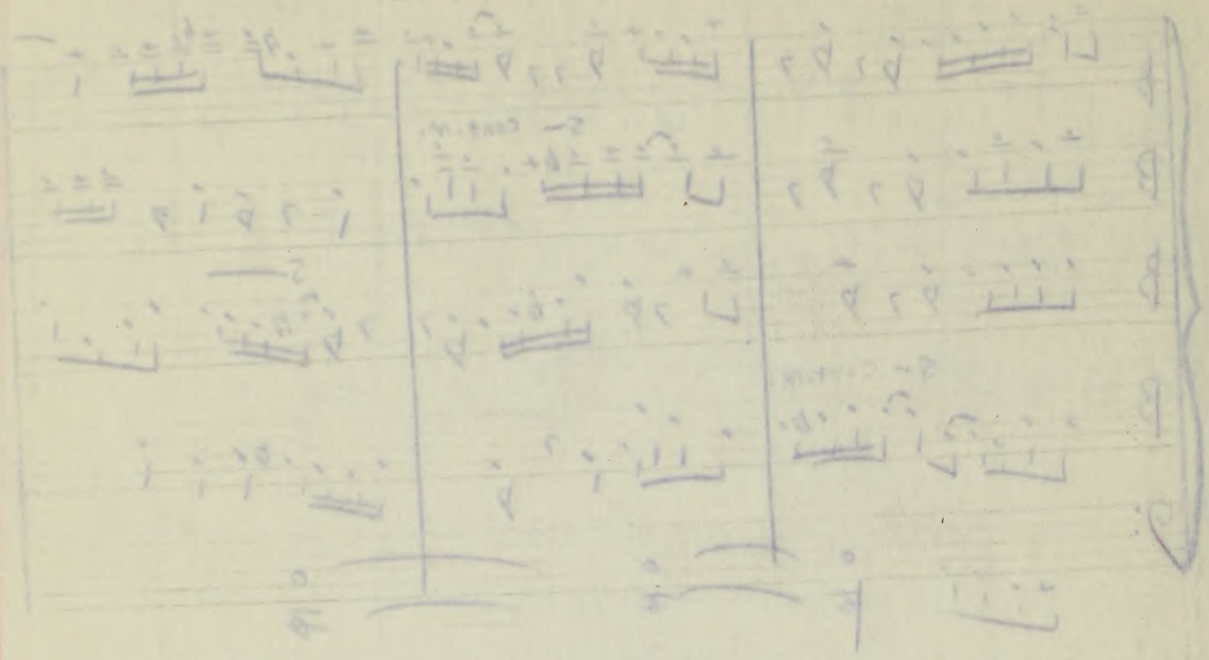
330. Following is an admirable example of a tonic pedal on which is built a double stretto in contrary and direct motion; it is the end of the great organ fugue in C major by Bach, from which we have already cited several examples.

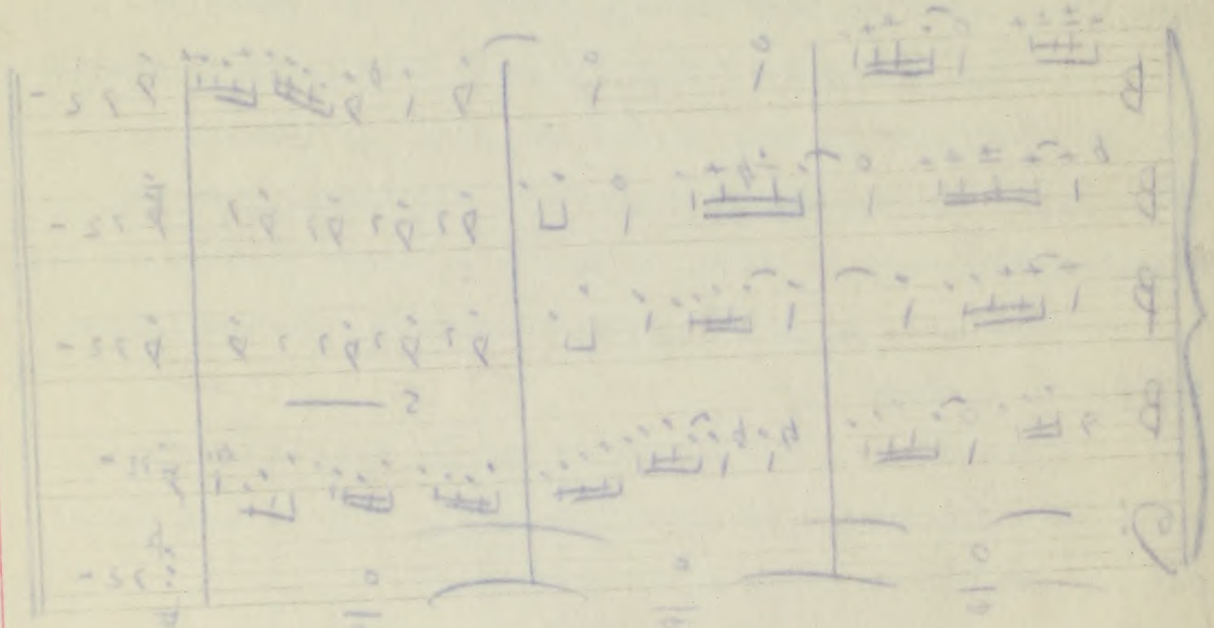
It will be noticed that although this fugue is written for the most part in four parts, the pedal is treated as a fifth part. In the school fugue this additional part is equally admissable in order to obtain a richer harmony at the end of the fugue, or if the combinations of strettos demand the use of a fifth part.

(In certain cases of double pedal, six-part writing sometimes appears and is permitted in the four voiced school fugue; examples will be shown later):

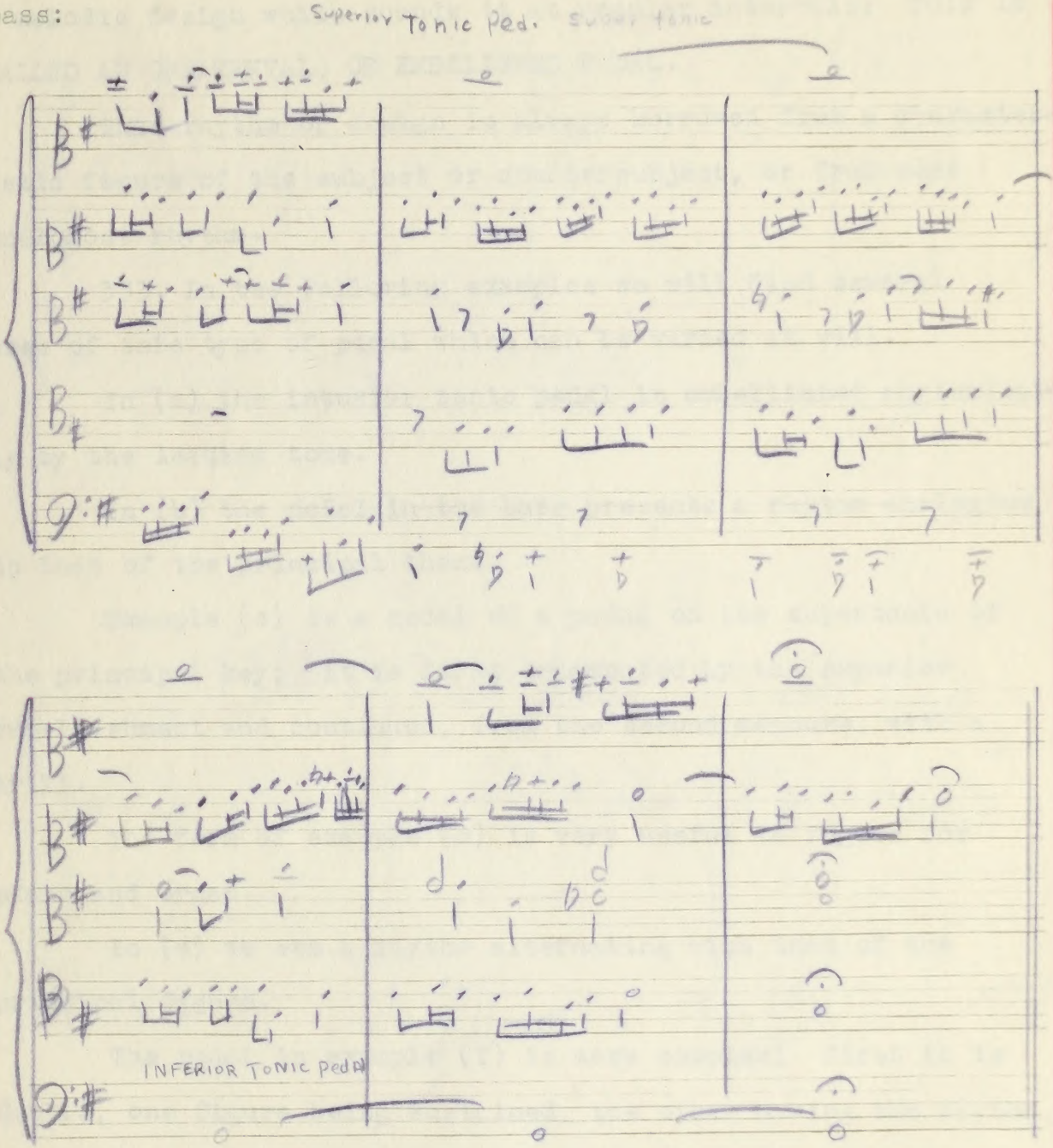


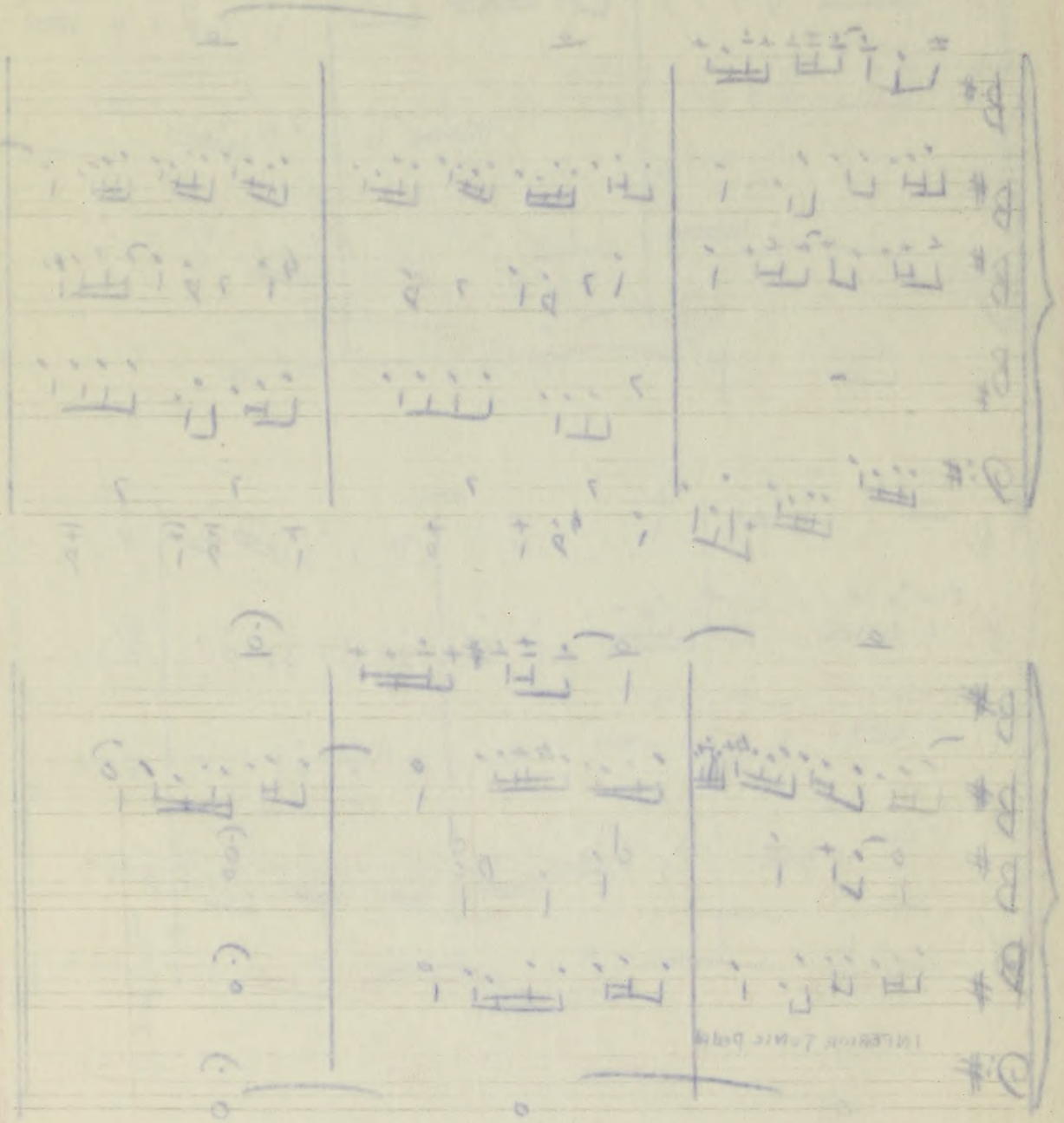

S
S– cont.m.
S– cont.m.
S
S





331. The end of Bach's Organ Fugue in G Major, already cited, gives an example of a superior tonic pedal, to which is joined, in the last three measures, another tonic pedal in the bass:





332. THE ORNAMENTAL PEDAL. Sometimes, instead of sustaining the same note and forming a continuous pedal, it is repeated in the manner of a rhythmic pattern, or it figures in a melodic design which sounds it at regular intervals; THIS IS CALLED AN ORNAMENTAL, OR EMBELISHED PEDAL.

This rhythm or design is always borrowed from a characteristic figure of the subject or countersubject, or from some analogous rhythm.

333. In the following examples we will find several uses of this type of pedal which can be varied at will.

In (a) the interior tonic pedal is embellished rhythmically by the leading tone.

In (b) the pedal in the bass presents a rhythm analogous to that of the principal theme.

Example (c) is a model of a pedal on the supertonic of the principal key; it is first ornamented by the superior embellishment and continues, from the second measure, with a trill.

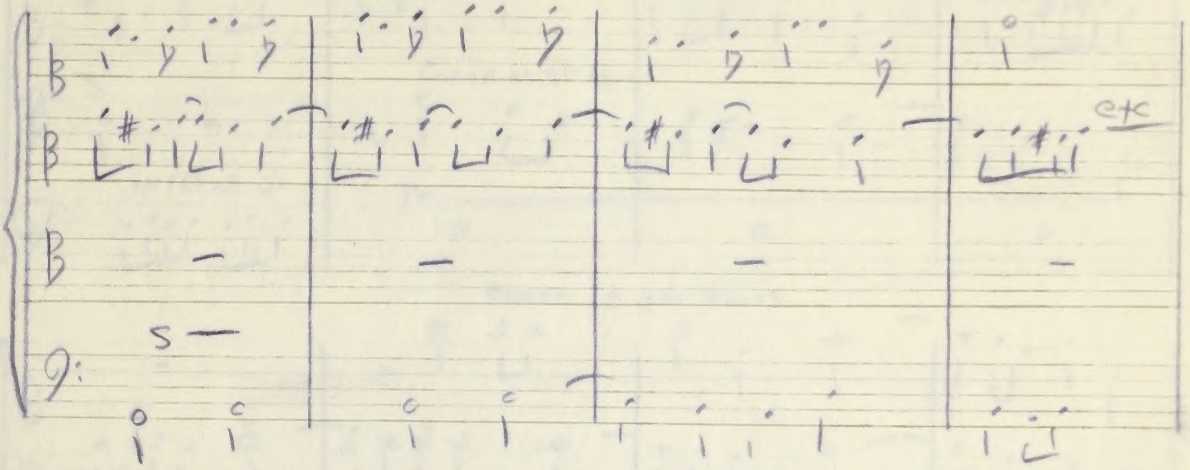
The form of example (d) is very useful in fugues for piano and organ.

In (e) we see a rhythm alternating with that of the principal figure.

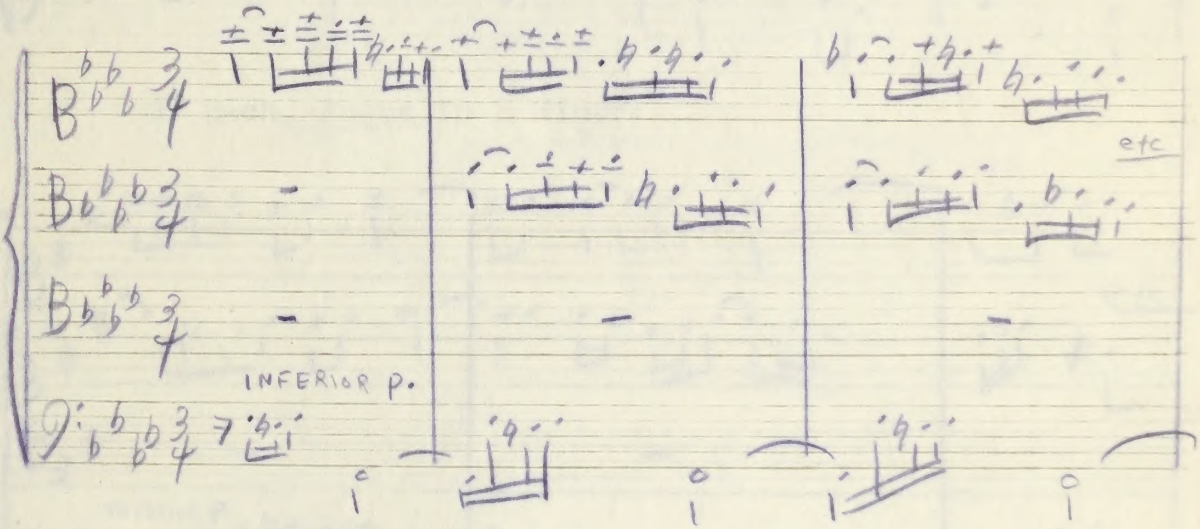
The pedal in example (f) is more complex; first it is double, one figure being sustained, the other having the rhythm of the countersubject; then it becomes interior.

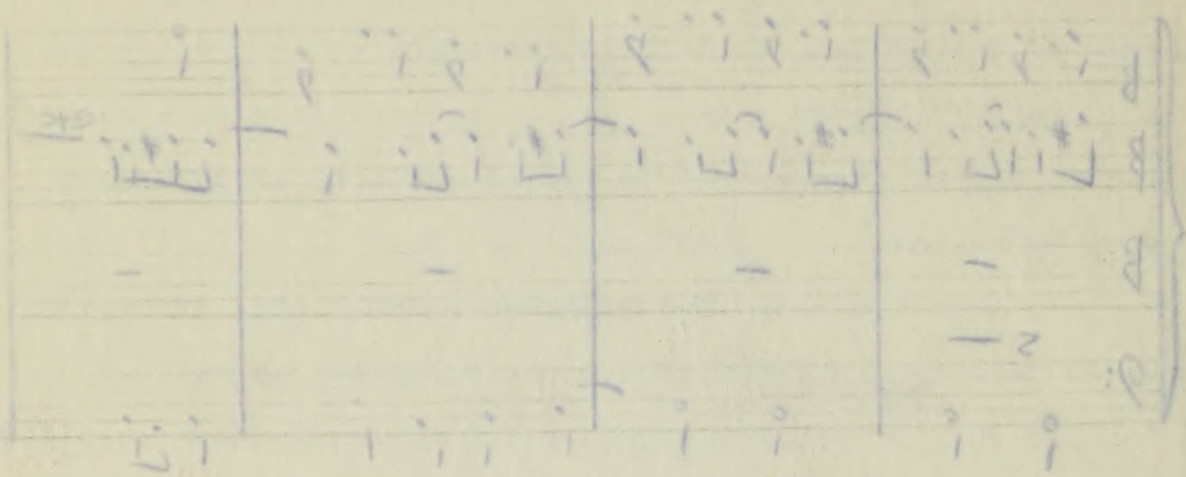
In (g) the pedal imitates the rhythm of a fragment of the subject.

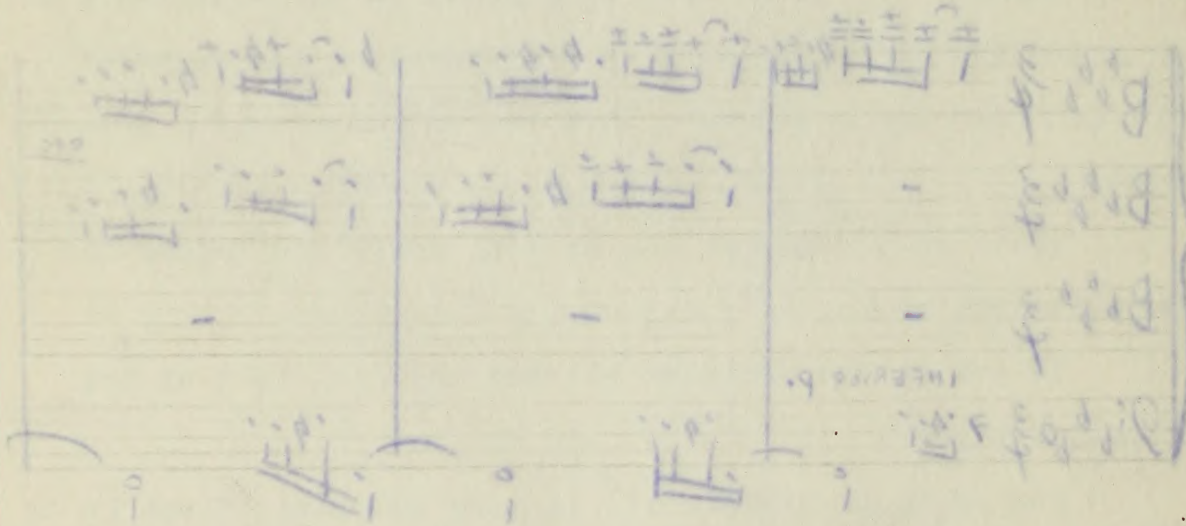
a) Bach, Organ Fugue in C Major:



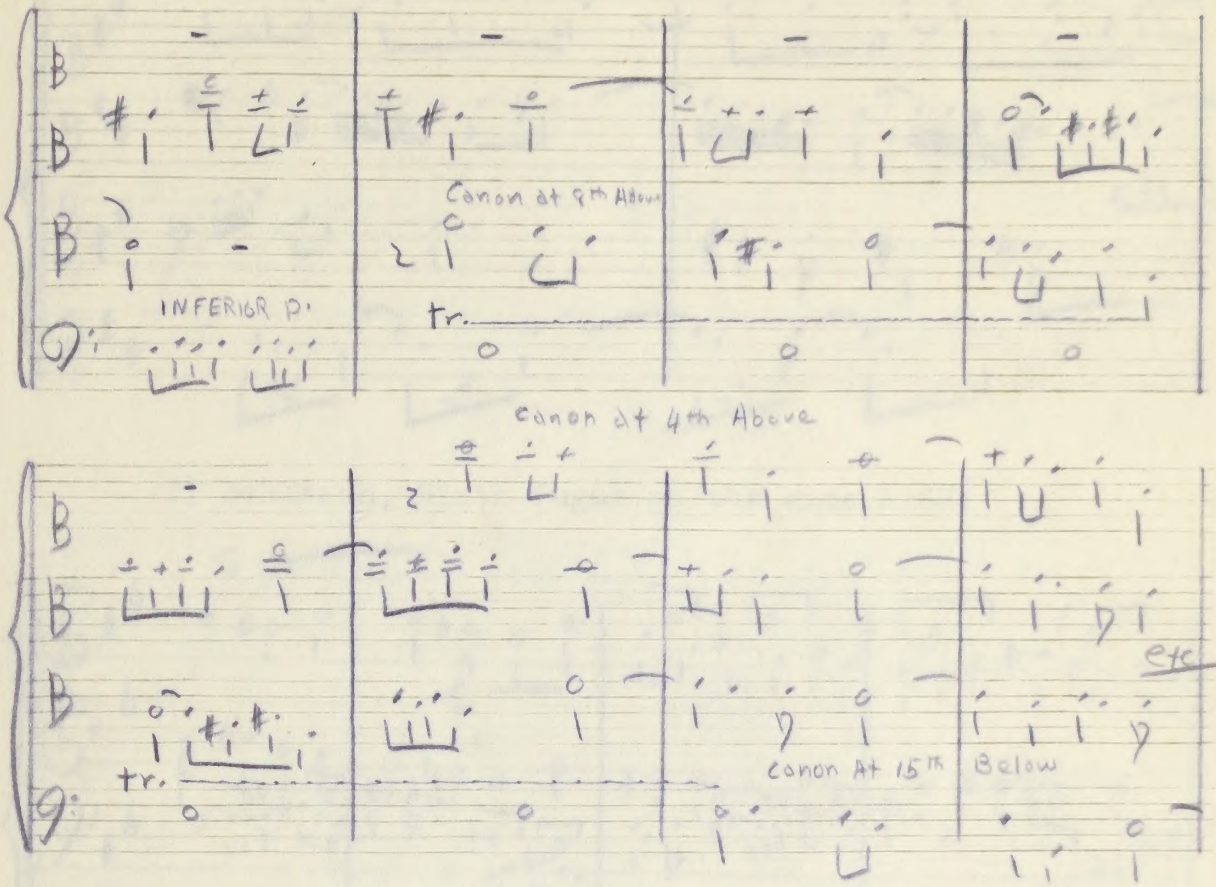
b) Bach, Prelude in F Minor:



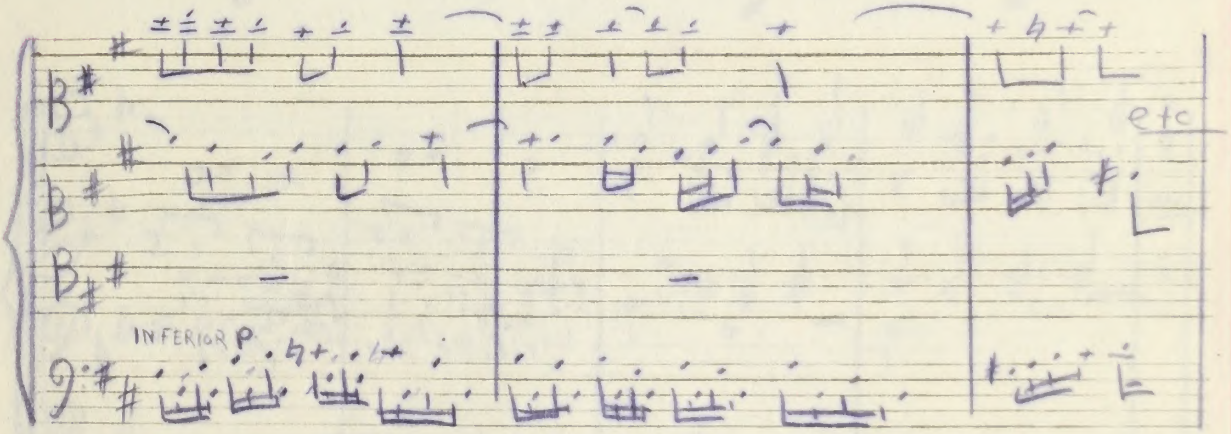


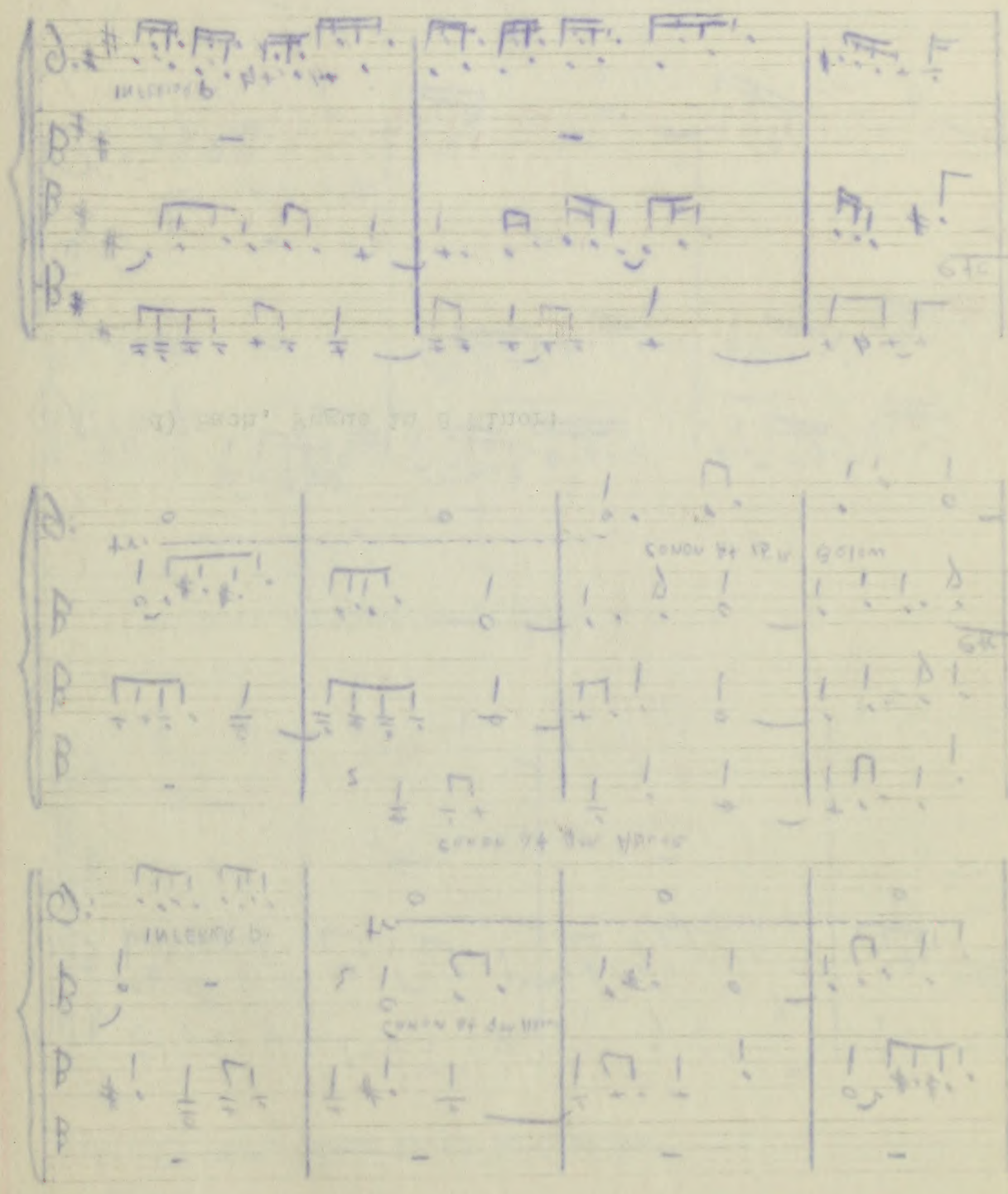


c) Bach, Fugue in D Minor:

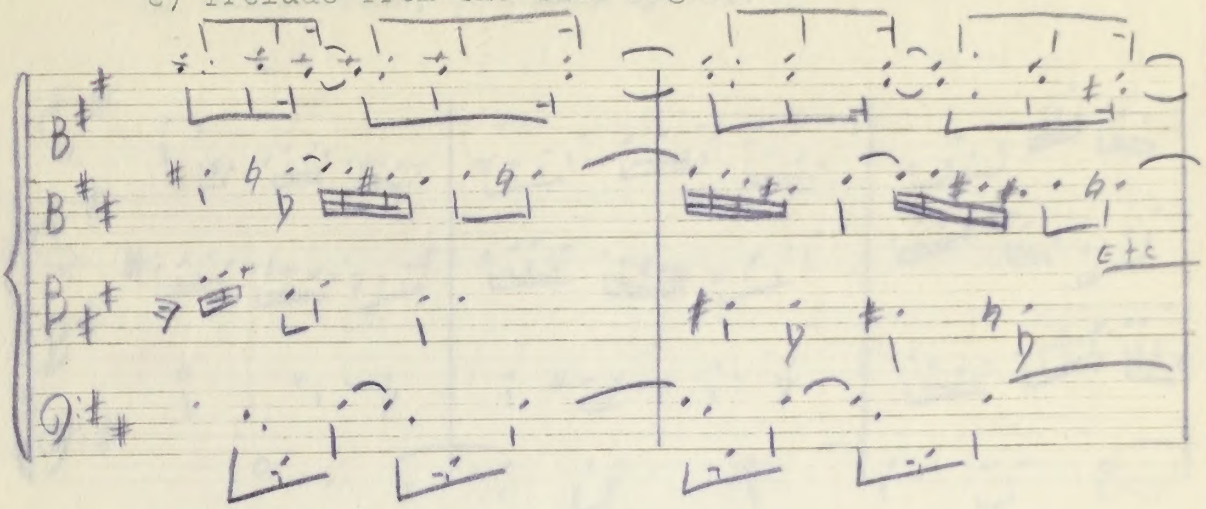


d) Bach, Fugue in B Minor:

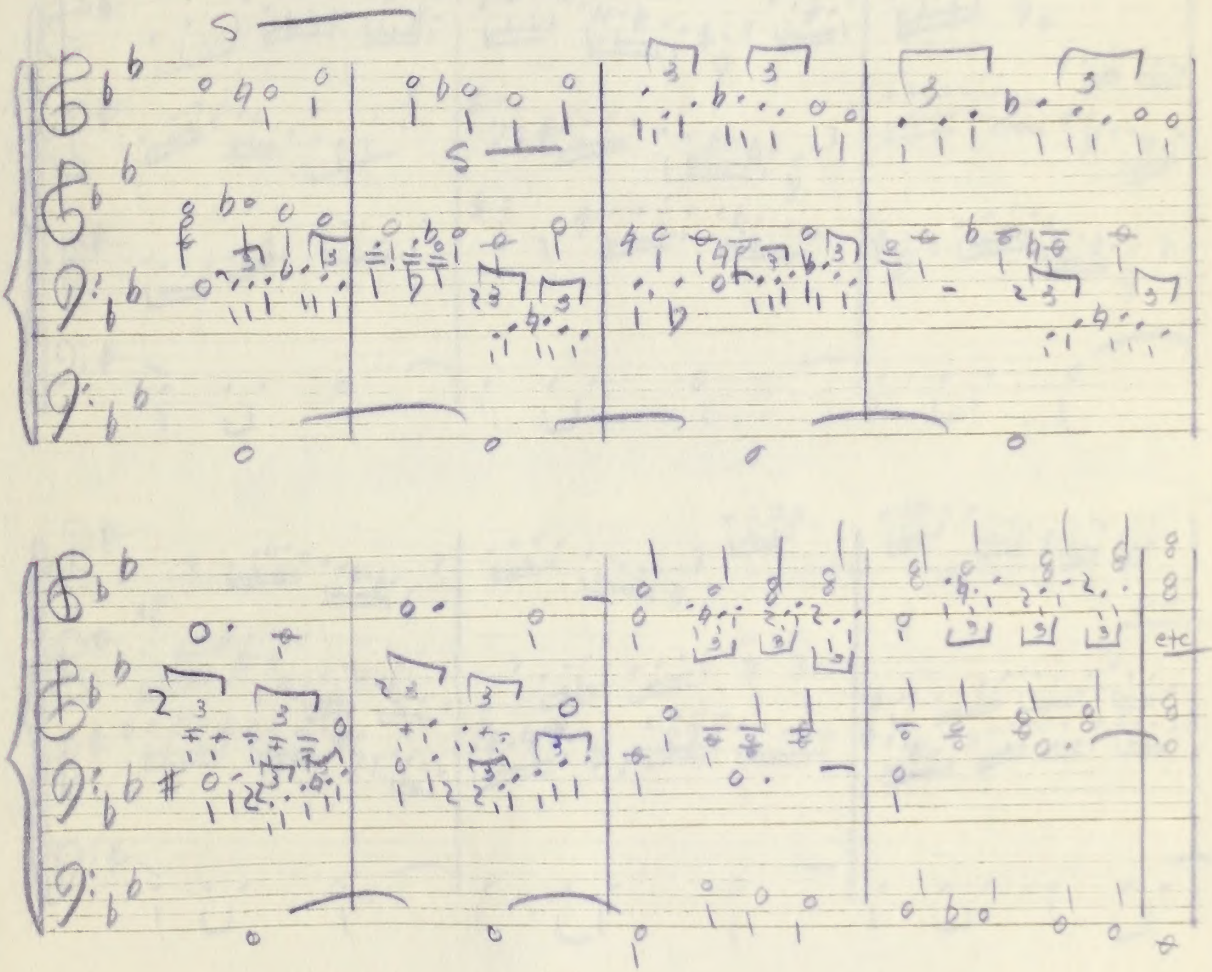


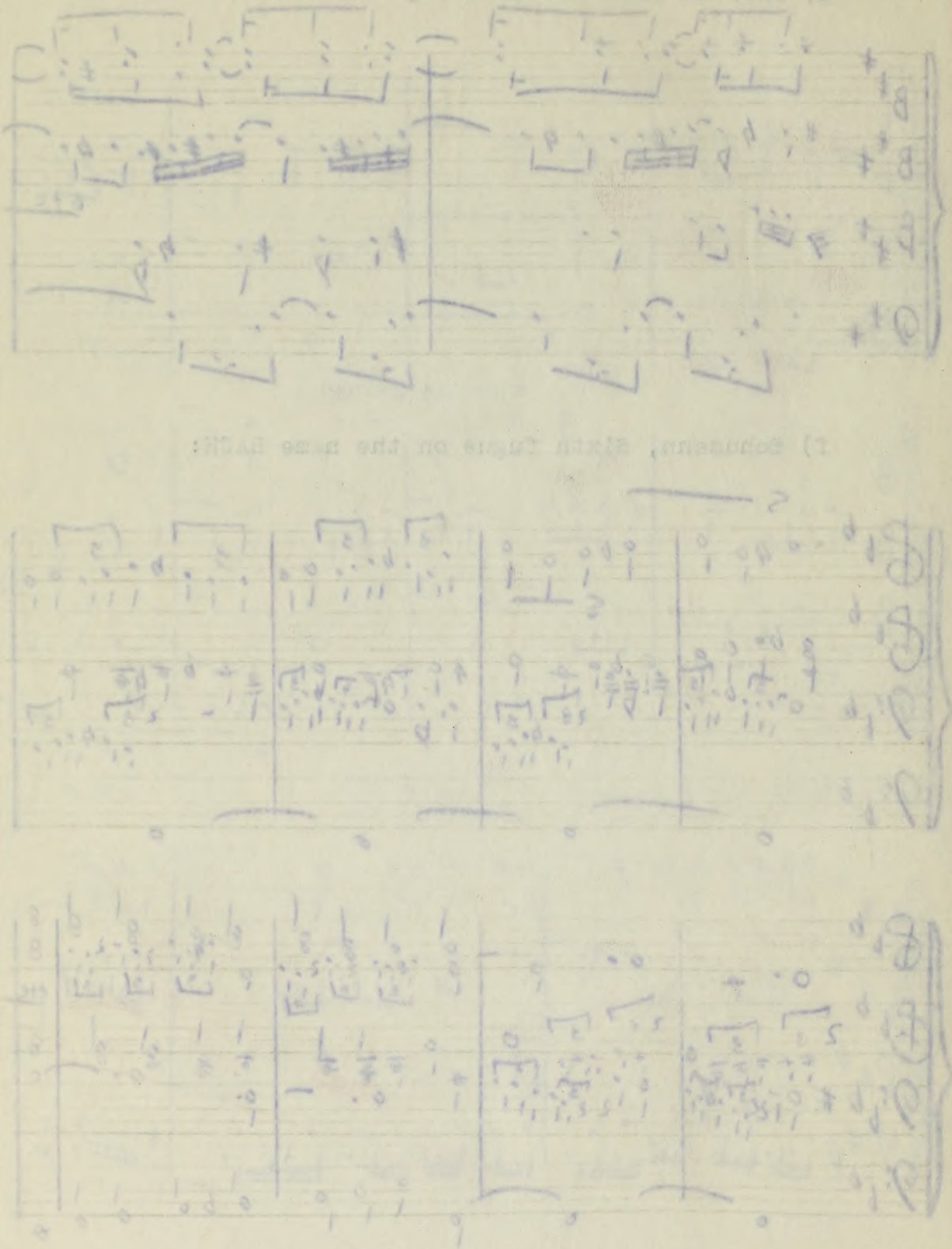


e) Prelude from the same fugue:

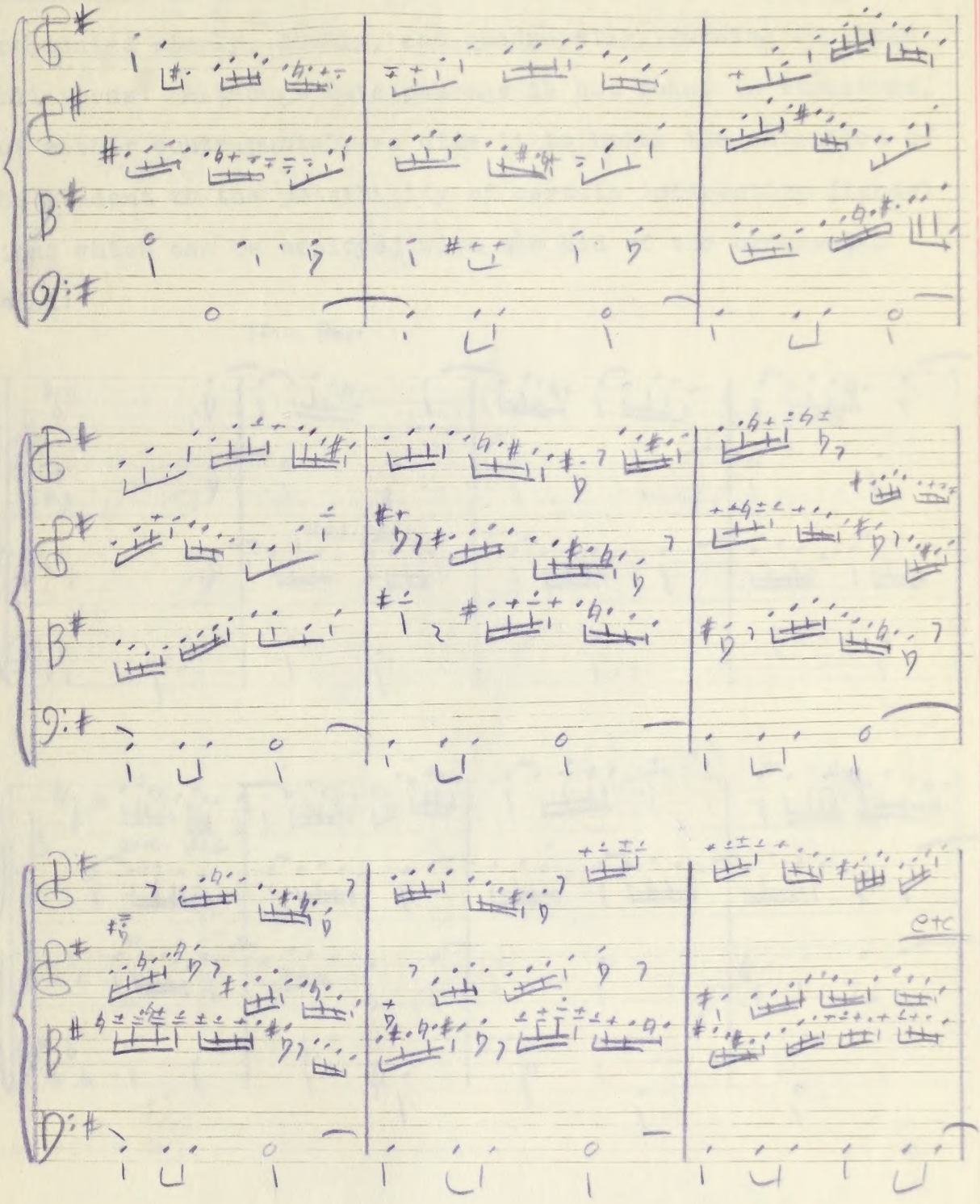


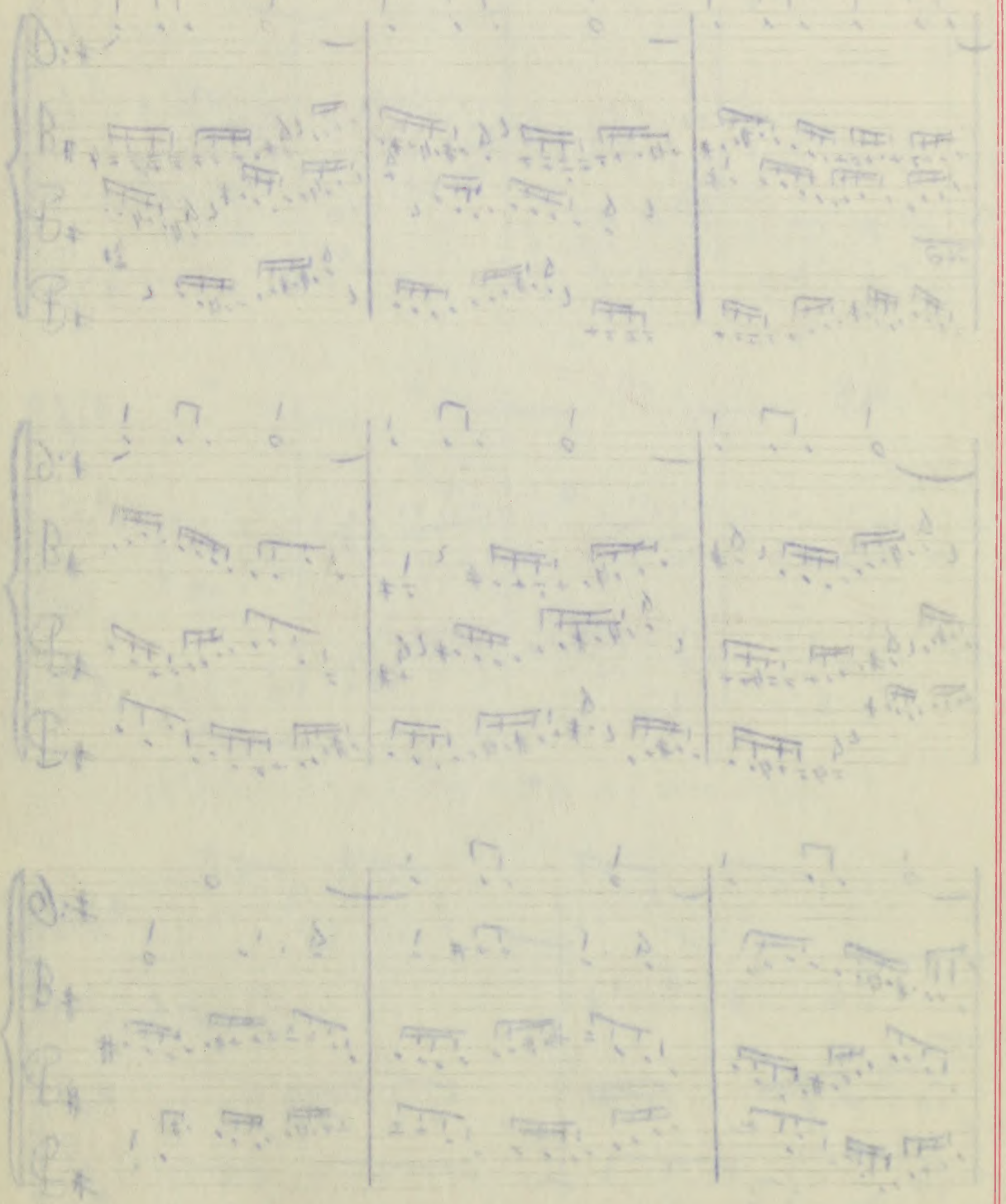
f) Schumann, Sixth fugue on the name BACH:



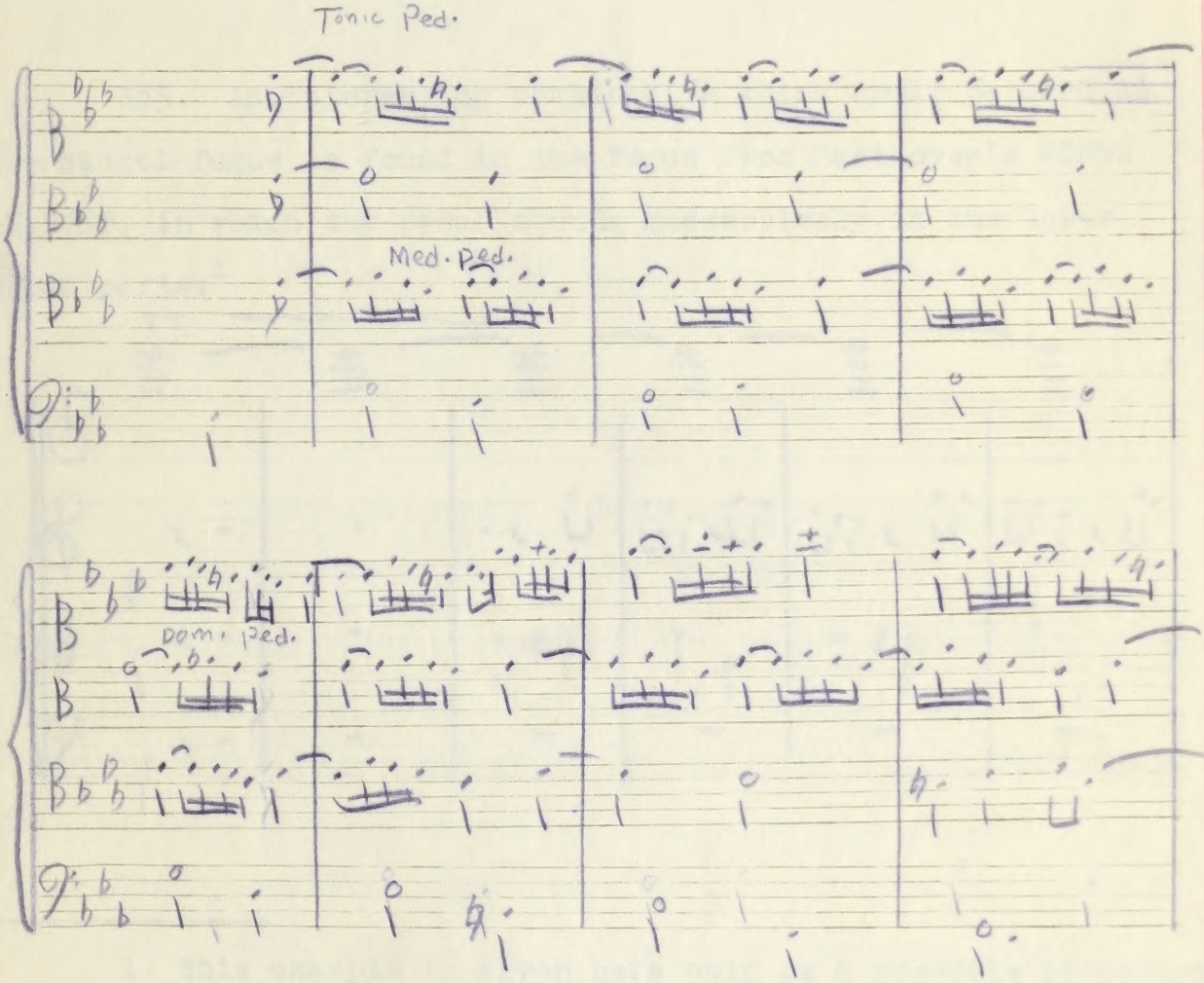


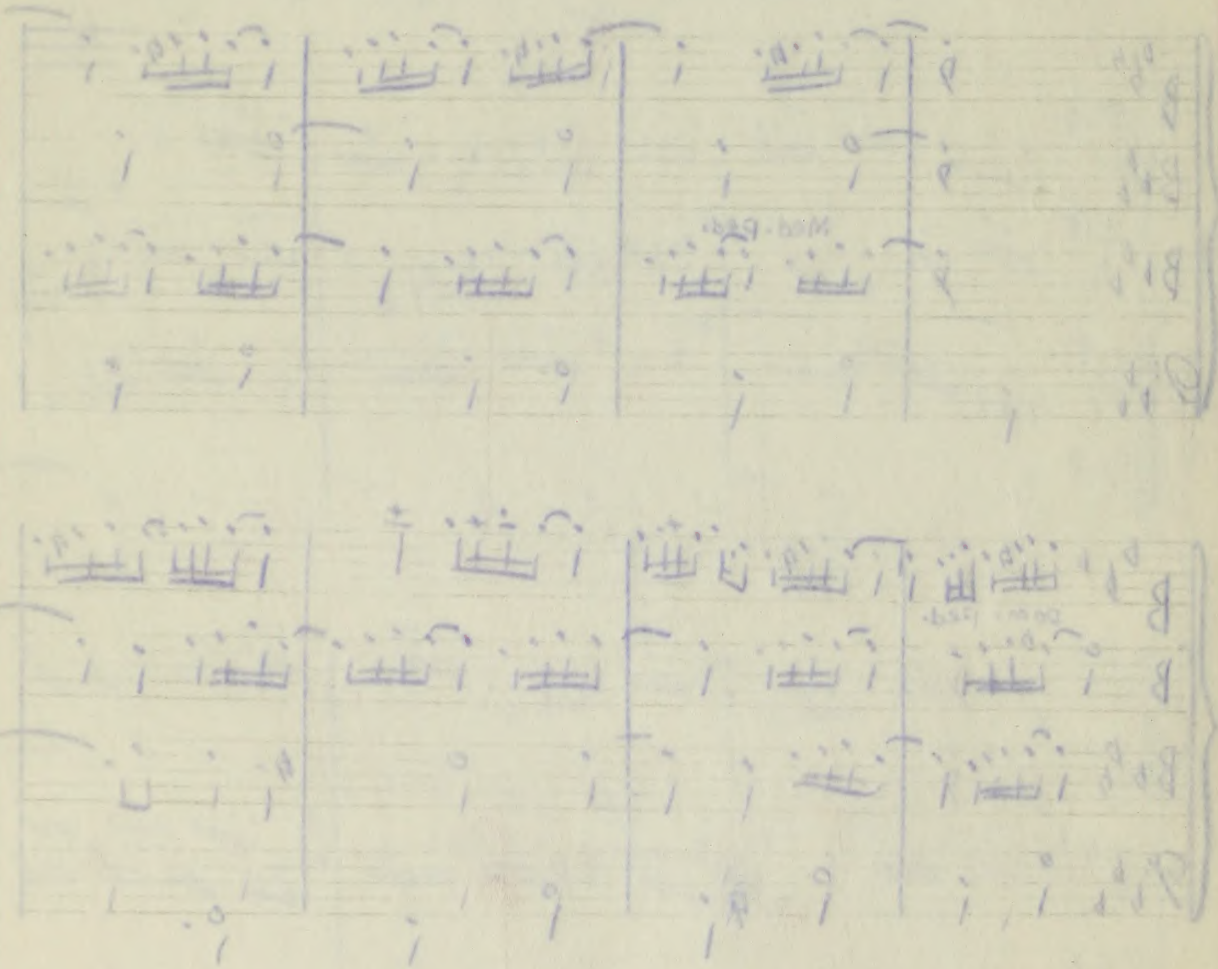
g) Mendilssohn, QUARTET, op. 81:

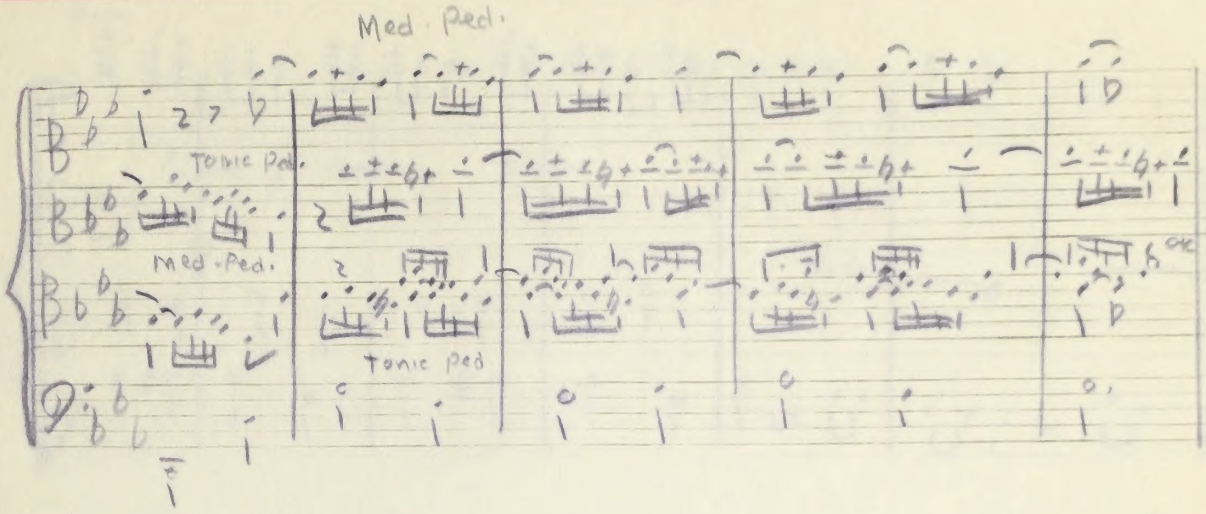




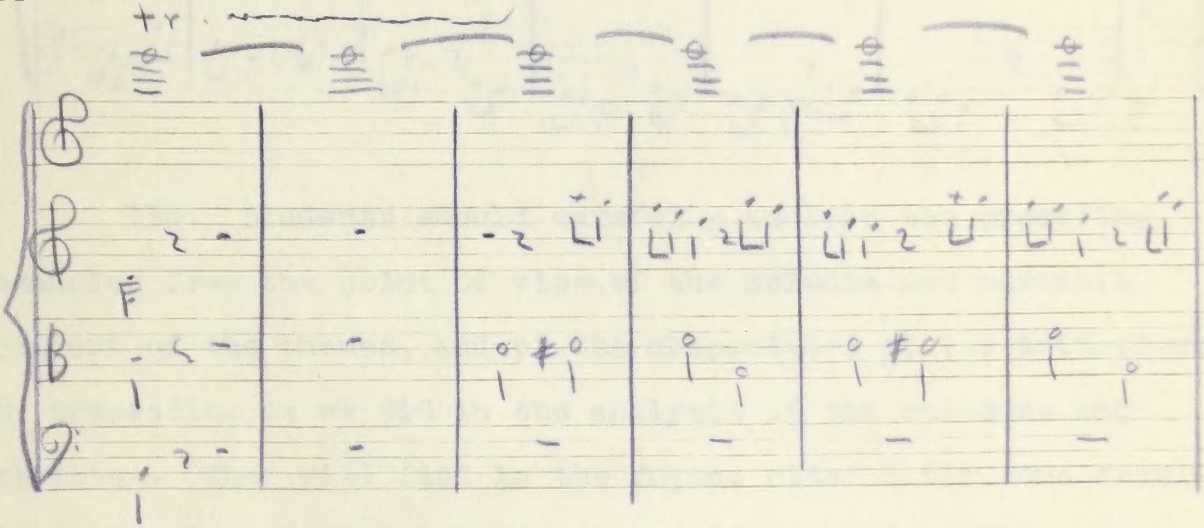
334. THE MULTIPALLY ORNAMENTED PEDAL. In Bach's PASSACAGLIA IN C MINOR we find a curious use of the pedal ornamented simply, doubly, and quadruplly, forming rhythmic imitations. Although this passage is not fugal in structure, but rather contrapuntal, we cite it to bring the attention of the student to the possibility of certain interesting dispositions which can be employed with the aid of the ornamental pedal:



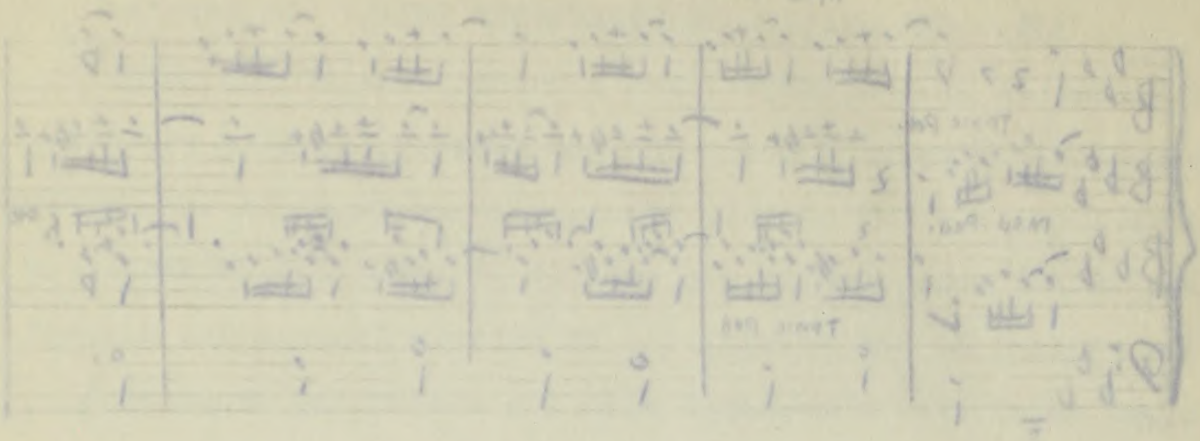


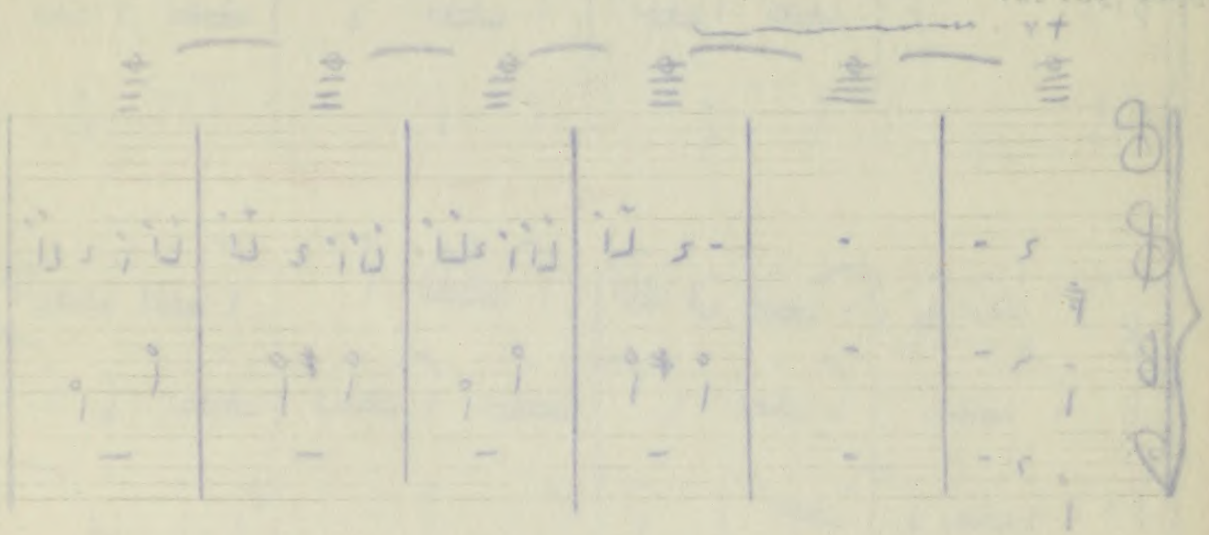


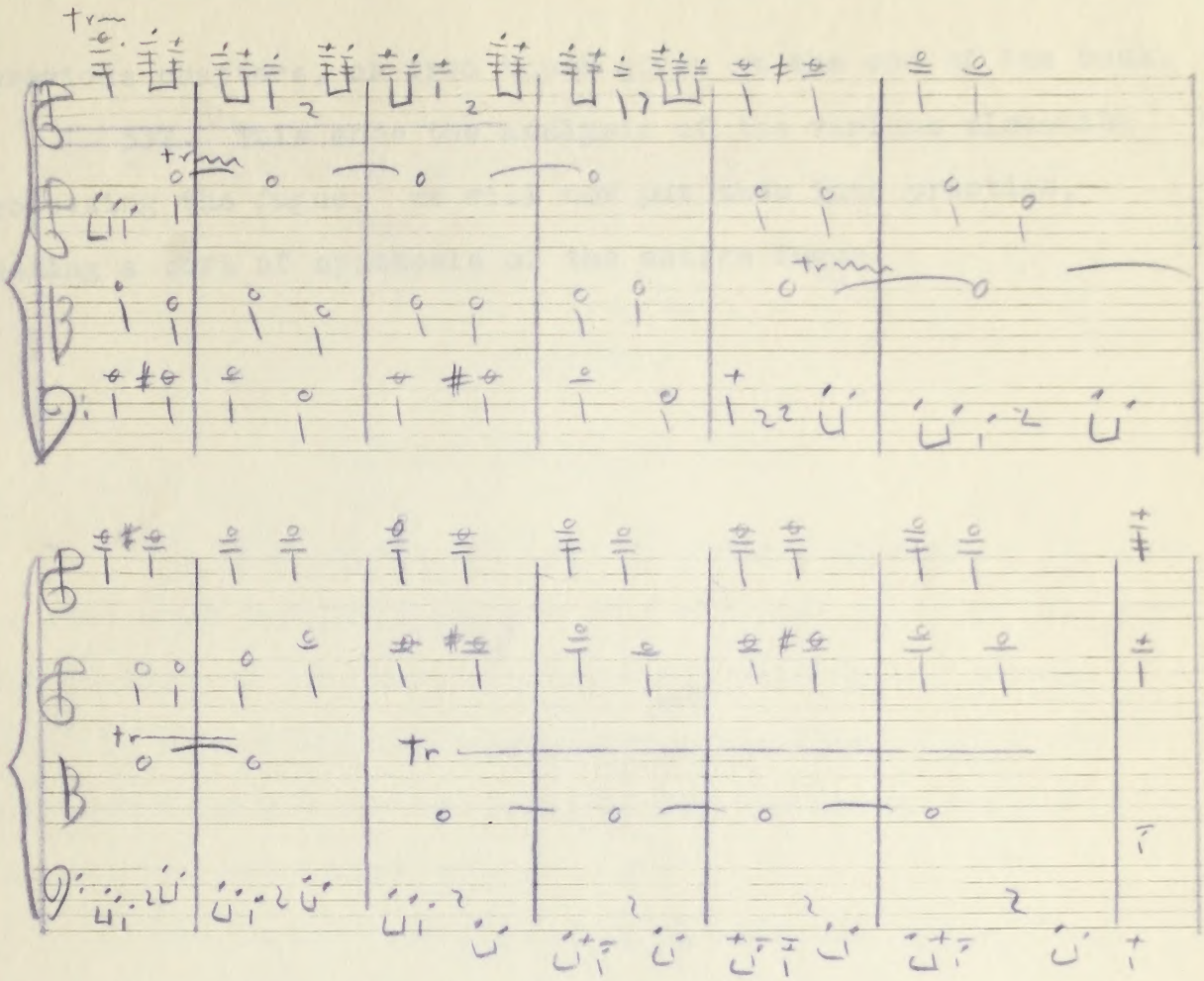
335. An interesting combination which could be used in the school fugue is found in the fugue from Beethoven's NINTH QUARTET, in which the pedal sounds successively in the three upper parts:[1]



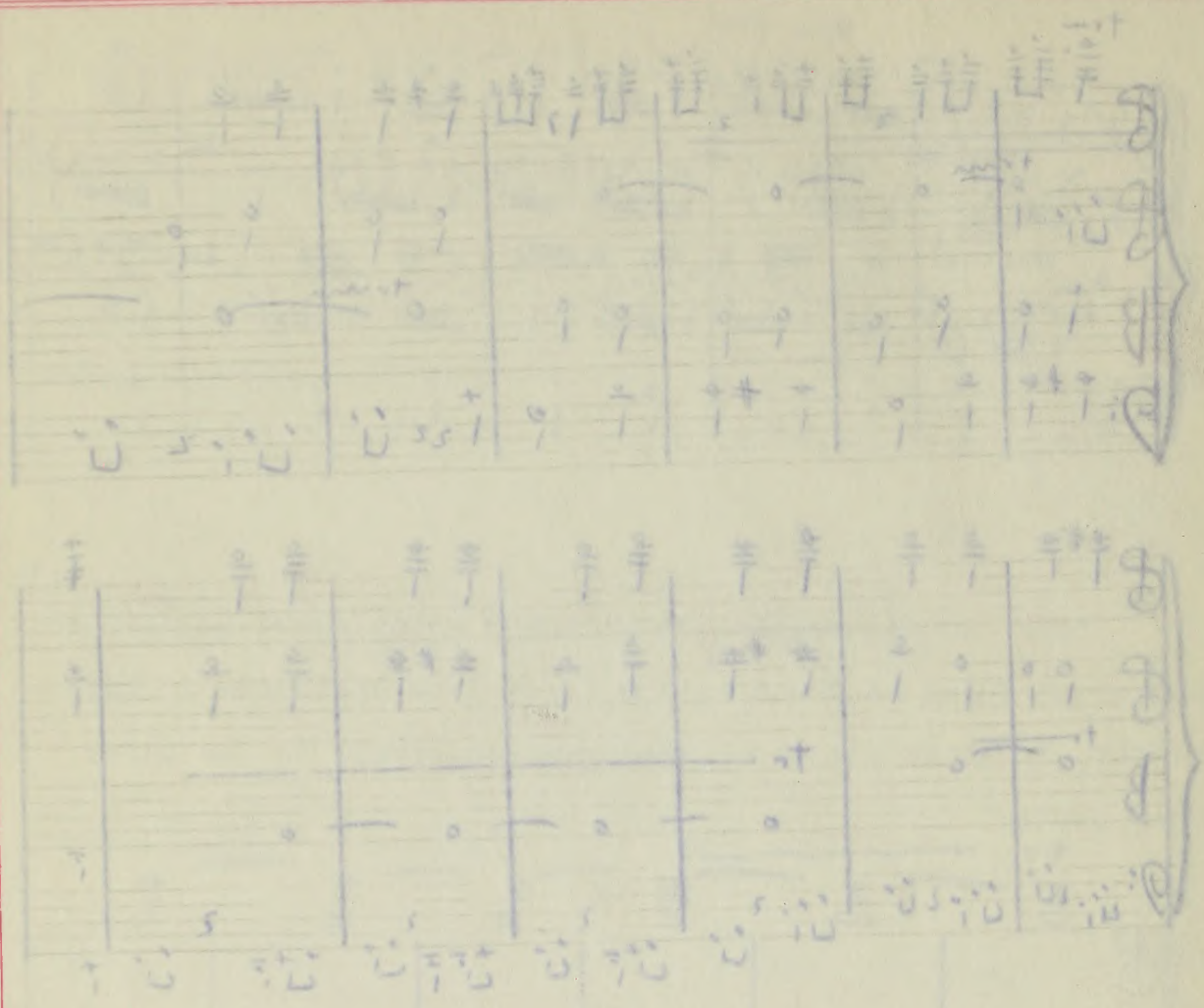
1. This example is given here only as a possible procedure and not as a type of school pedal.







336. Students should carefully analyze the preceding examples from the point of view of the melodic and harmonic conduct of the themes, and of the disposition of the imitations, by proceeding as we did in the analysis of the episodes and strettos. They will find in the fugues cited later some excellent examples of what the school considers good pedal. After studying these models they should write various pedals on their own themes, or on themes taken either from examples cited in



previous chapters, or from those given at the end of the book.

337. This ends the analysis of the various elements composing the fugue; we will now put them into practice, making a sort of synthesis of the entire fugue.

CHAPTER X

MODULATIONS OF THE FUGUE

338. The exposition (or the counter-exposition if there is one) ends the first section of the fugue; this is followed immediately by the developments, which make up the second section. These developments, as we have already seen, are made up of episodes which periodically recall the subject, answer, and countersubject.

339. To avoid the monotony which would result from constant repetition of the original tonality, each appearance of the subject sounds in a new tonality. As we produce melodic and rhythmic unity in the fugue by combining the various elements heard in the exposition, we also produce tonal unity by having the fugue modulate only to the various neighboring keys.

340. NEIGHBORING KEYS. Following are the neighboring keys:

a) In major:

1. The minor key of the supertonic.
2. The minor key of the mediant.

3. The major key of the subdominant.

4. The major key of the dominant.

5. The minor key of the submediant (relative minor).

b) In minor:

1. The major key of the mediant (relative major).

2. The minor key of the subdominant.

3. The minor key of the dominant.

4. The major key of the submediant.

5. The major key of the unaltered seventh.

341. THE EXPOSITION, THE COUNTER-EXPOSITION, AND THE FIRST AND LAST STRETTOS SHOULD ALWAYS BE IN THE PRINCIPAL KEY.

342. ORDER OF MODULATIONS. In the free fugue the order and number of modulations depends only upon the will of the composer; they are of the same number and in the same proportions as the episodes. It is customary to present the modulations in the following order.

343. MAJOR SUBJECTS. If the subject is in major, the first modulation is to the relative minor, in which key the subject is heard; the answer will take the fugue naturally into the new key of the mediant.

With the aid of an episode we then pass into the subdominant, in which key only the subject is sounded, because the answer would take the fugue back to the principal key; via a short episode, or without transition when possible, we modulate to the supertonic, in which we again have only one entrance which may be either the subject or the answer. We

then construct a new episode which we develop to a greater extent than the preceding, during the course of which the subject is sounded in the dominant, which leads us directly to the first stretto.

This episode can end with a more or less developed pedal, either on the dominant (which is usually the case) or any other degree, and lead directly to the stretto, or ot may be separated by a short point of repose which is usually on the dominant but can be on any other degree, always on the condition, however, that the stretto can join naturally.

344. MINOR SUBJECTS. If the subject is minor, the number of episodes and the manner of joining them to the stretto is the same as if it were major; the order of modulations is a little different. After the exposition an episode takes the subject to the mediant (relative major), from which the answer causes it to modulate to the unaltered seventh. From there it goes to the subdominant which is answered by the submediant. Finally comes the last episode, during which the subject may modulate to the dominant, which leads to the first stretto.

345. LENGTH OF THE EPISODE. We can make no definite rules for the length of the episodes which serve to modulate the fugue to the various keys. We can, however, establish a mean, according to the length of the subject and the exposition.

If we establish a numerical mean of 4-6 measures for the length of examination subjects, the exposition, as the

entrances of the subject and answer will either proceed without interruption or will be separated by a short coda, will occupy 16 – 24 measures.

346. We will give the various episodes the following dimentions proportionately; the table is for major subjects, but it is applicable, except for the order of modulations, to minor subjects.

Sections of the fugue.	Number of measures varying approximately	
	from	to
Exposition	16	24
First episode	8	12
Subject in relative minor	4	6
Answer in the mediant	4	6
Second episode	10	16
Subject in the subdominant	4	6
Transition	2	4
Subject or answer in supertonic	4	6
Third episode	14	20
From beginning to stretto	66	100

347. The preceding dimensions must be regarded as the two extremes to which the student can go with the various parts of the fugue; by actually constructing a stretto to correspond with these dimensions, we would have for a total number for the entire fuge, 100—150 measures; these figures, which are not absolute, establish a fair average length for a fugue.

348. These preportions are purely arbitrary, as is the order, the number, and the choice of modulations which we have established for the school fugue. There is nothing in the fugues of Bach, Mozart, Handel, or Mendelssohn which authorizes us to consider these proportions binding, or even to consider them of any value whatever, since we can find no example among the masters which could be regarded as even a simple confirmation of these rules; tradition alone has established and caused them to be respected. Let us also respect this tradition, being careful, however, to attach to these rules only the importance which is given them in examinations.

349. It is permissible, by derogation of the rule, to have the subject modulate at any time from the principal major key to the principal minor key, and vice versa, if the principal key of the subject is minor; if, for example, a subject is in A minor, we could sound in momentarily in A major, and vice versa.

This license, of which the masters have given us excellent examples, is permitted at the school when leading the subject back to the principal key, or in the minor mode at the extreme end of the fugue. This privilege should not be abused, for in this case there is always a difference of three accidentals between the signatures of the two keys.

350. For the same reason we never sound the answer when a major subject modulates to the mediant or dominant keys, or

when a minor subject modulates to the keys of the dominant or the unaltered seventh; here the prohibition is better understood than in the preceding case, for these answers would cause the fugue to modulate into tonalities from which it would be difficult to return naturally to the principal key.

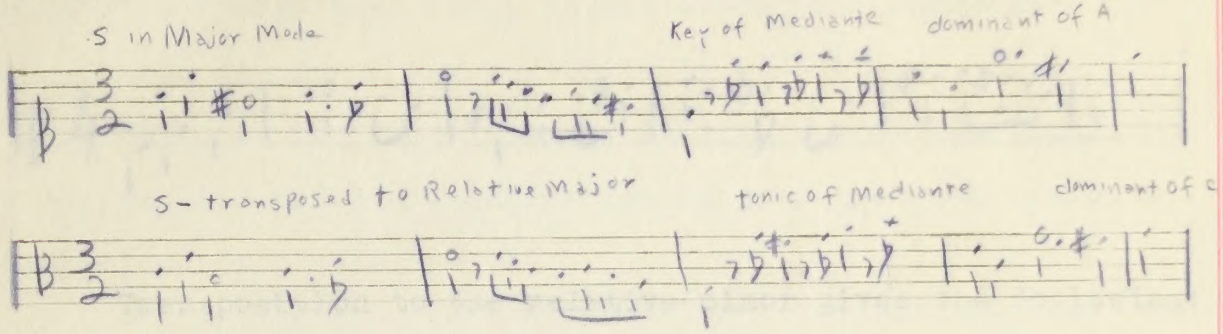
351. Certain subjects do not lend themselves well to transposition from mode to mode; such a major subject is barely recognizable in minor and vice versa.

352. THE SUBJECT IN THE OPPOSITE MODE. These difficulties generally arise from intervals which the transposition from one mode to another renders difficult of intonation; then again, in certain subjects, as a result of this transposition, it produces inharmonic intervals or doubtful tonality; one can easily encounter real difficulties when harmonizing a subject thus transposed. Formerly we forbade students, in those cases, to sound the subject in any but the principal mode, to modify it, or to mutilate it in any way. Today, however, we like to overcome this difficulty, and the student in the examination would consider himself cheated if he were not given the chance.

353. The best procedure in these cases is as follows: CONSIDER ANY ALTERATION PLACED BEFORE ANY NOTE OF THE SUBJECT, OR UNDERSTOOD IN THE HARMONY, NOT AS CHROMATIC, BUT AS TONAL; i. e., AS DETERMINING THE MOMENTARY PASSING OF A FRAGMENT OF THE SUBJECT INTO A NEW TONALITY.

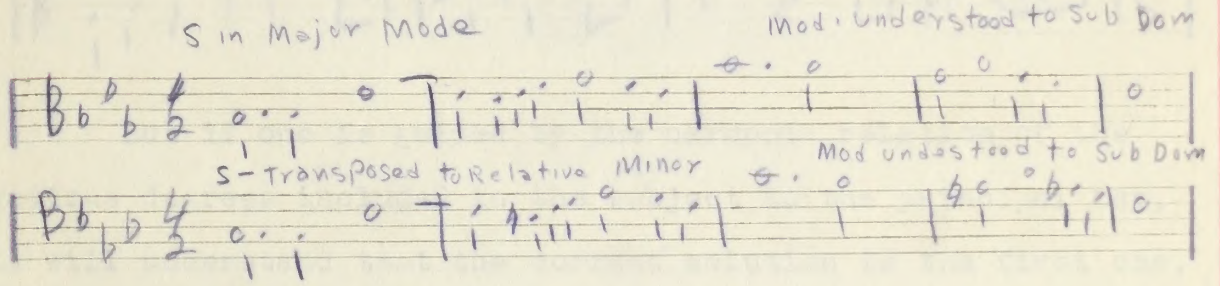
In transposing the subject into the opposite mode, care should be taken that the relation of the passing tonalities to

the principal key is the same in the new key as in the original key; in this way we will get the most accurate version of the transposed subject:



In this example we see that the subject modulates to the mediant; in transposing it to the relative minor we caused the corresponding fragment to modulate to the mediant of A in order to end the subject in the dominant of A[1].

354. Here is another example of the same kind:



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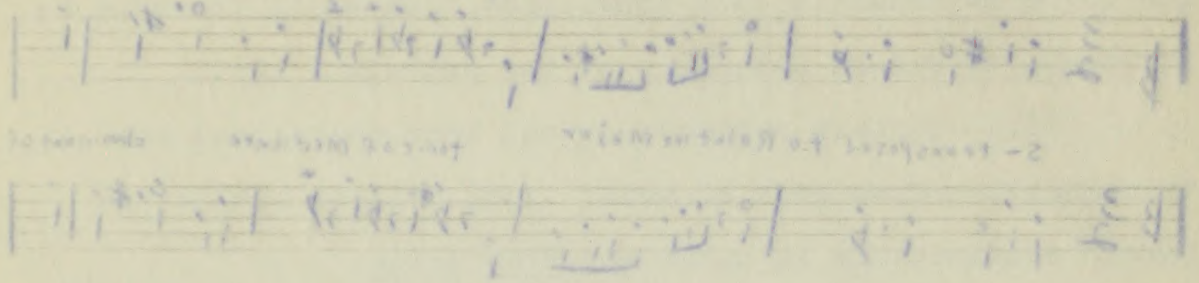
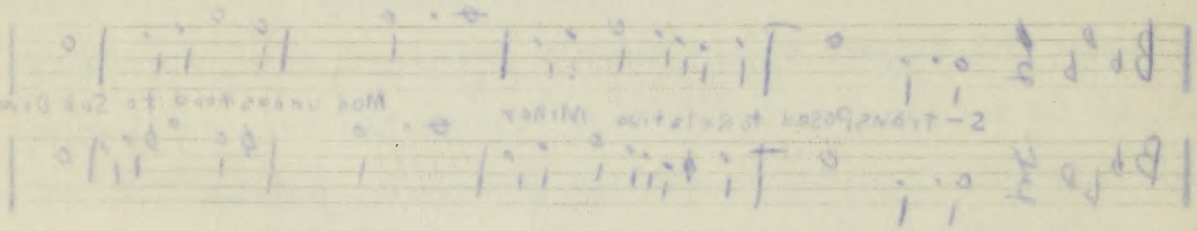
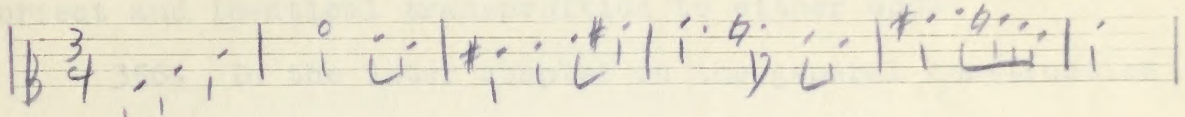
1. Some subjects of this kind ought to be forbidden; there is no example either of a theme from a sonata or symphony, or even a simple melody, which belongs simultaneously to both modes; neither can a fugue subject constantly modulate from one mode to the other; it is evident that a fugue on such a subject, however well written, can never be musically satisfactory; one never knows in what mode or in what key he will hear it next; such subjects will only warp the judgment of the students unless they are put on their guard and shown that these subjects are defective from the point of view of musical logic.

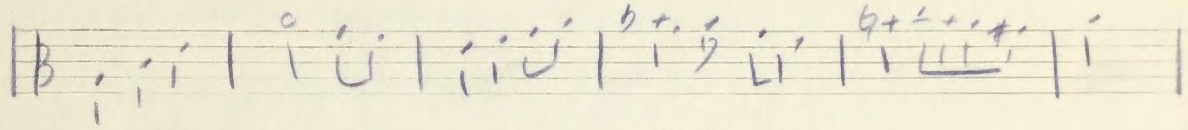




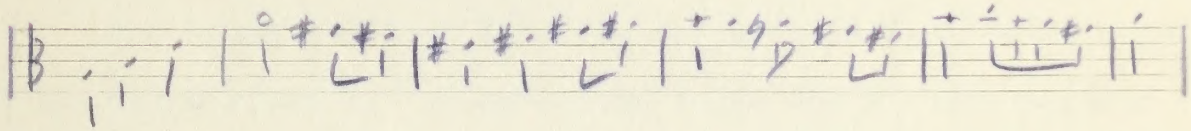
The following example, purely theoretical, is more complex:



Transposition to the relative minor gives the following:

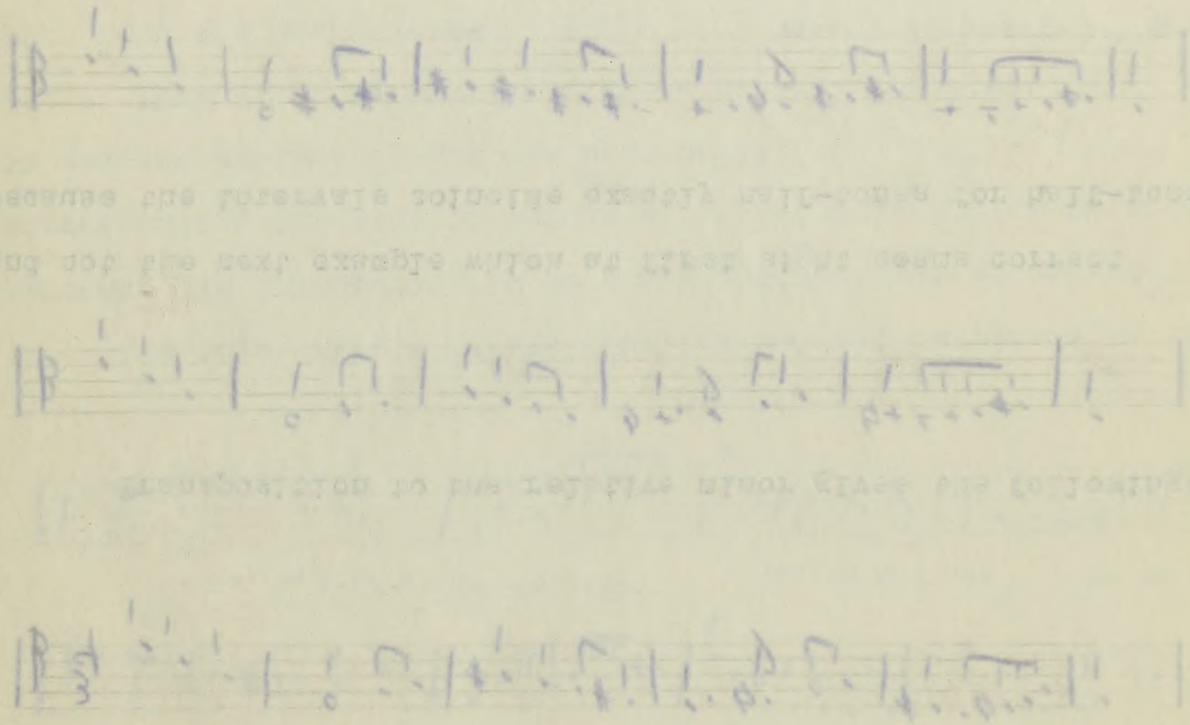


and not the next example which at first sight seems correct because the intervals coincide exactly half-tones for half-tones:



But if one is guided by the harmonic relation of the various degrees included in the subject to the principal key, he will understand that the correct solution is the first one, and that only in this do the harmonic relations of the understood tonalities correspond in each mode to the same key of the subject.

There is no need to add that this series of modulations is only theoretical and that in reality the subject does not pass through these various tonalities.



355. In any case, when writing a fugue subject it would be better to be warned against these great inconveniences by using as subjects only those themes which lend themselves to correct and identical transposition to either mode.

356. In the later chapter on the general construction of the fugue, all the examples relative to the application of modulations will be found.

CHAPTER XI

THE CONSTRUCTION OF THE STRETTO

357. Only two parts of the stretto section need to be presented in the same manner in all kinds of fugues; these are the first and last strettos.

358. Both should be in the principal key of the fugue and have four entrances, only the last being absolutely obliged to sound either the subject or the answer in its entirety.

The first and last strettos differ from each other only in the disposition of the entrances which are closer together in the second.

359. The other parts of the stretto vary according to the subject; one can modulate freely here, and the number of entrances is not fixed.

360. Theoretically, a stretto in its ensemble should be composed only of an uninterrupted succession of canons of the subject and answer, canons which are closer and closer together as the end of the fugue is approached. In practice this rarely happens, for few subjects lend themselves to numerous canonic combinations. This deficiency is supplemented by artificial devices.

361. The construction of the stretto can be summed up as follows:

a) THE CANONIC ENTRANCES OF THE SUBJECT AND ANSWER FOLLOW UNINTERRUPTEDLY.

b) STRETTOS OF THE SUBJECT AND ANSWER ARE JOINED TO EACH OTHER BY STRETTOS OF THE COUNTERSUBJECT.

c) STRETTOS OF THE SUBJECT AND ANSWER ARE JOINED TO EACH OTHER BY EPISODES.

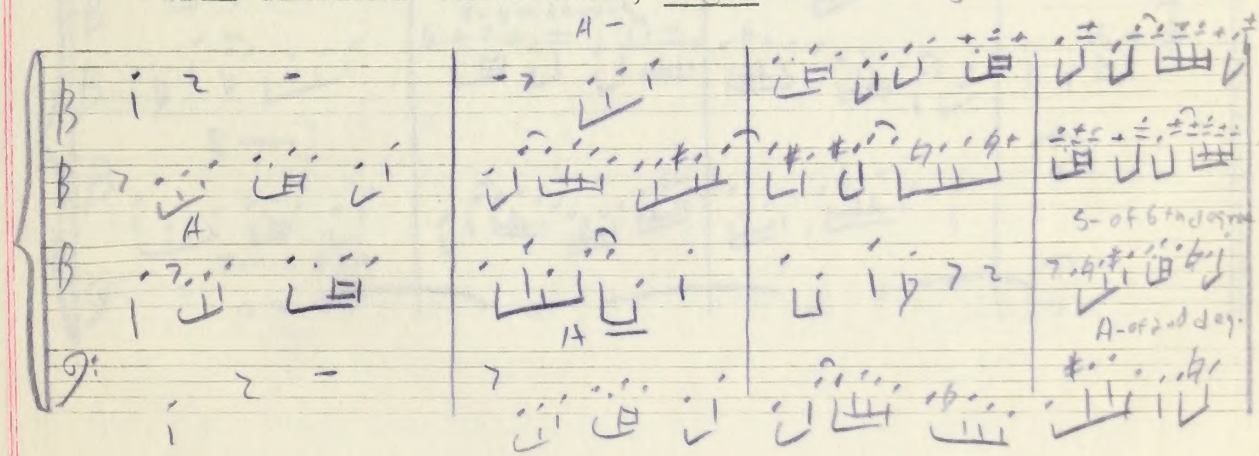
Each of these methods will be studied separately.

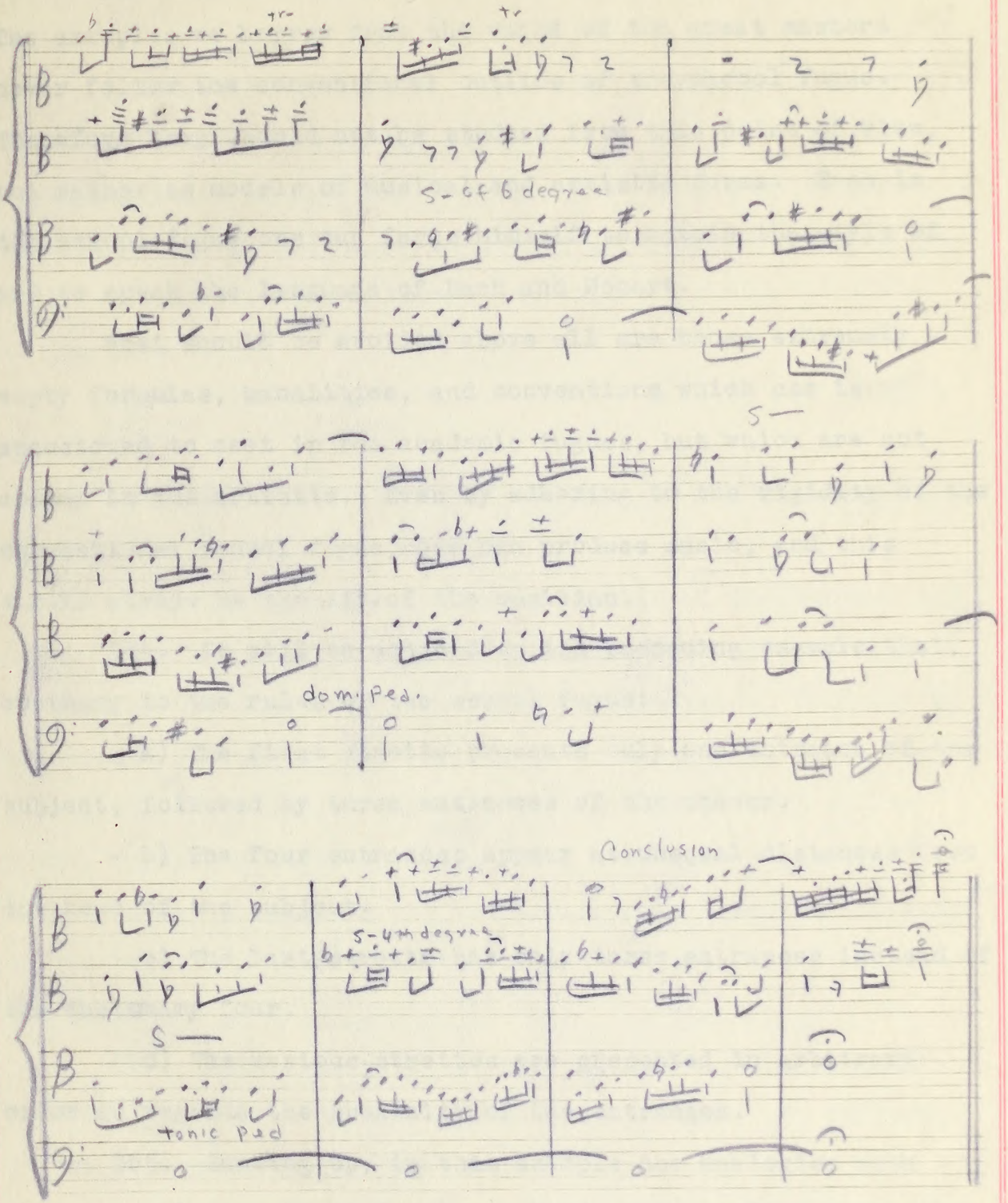
362. CASE I. CANONS OF THE SUBJECT AND ANSWER WHICH FOLLOW UNINTERRUPTEDLY:

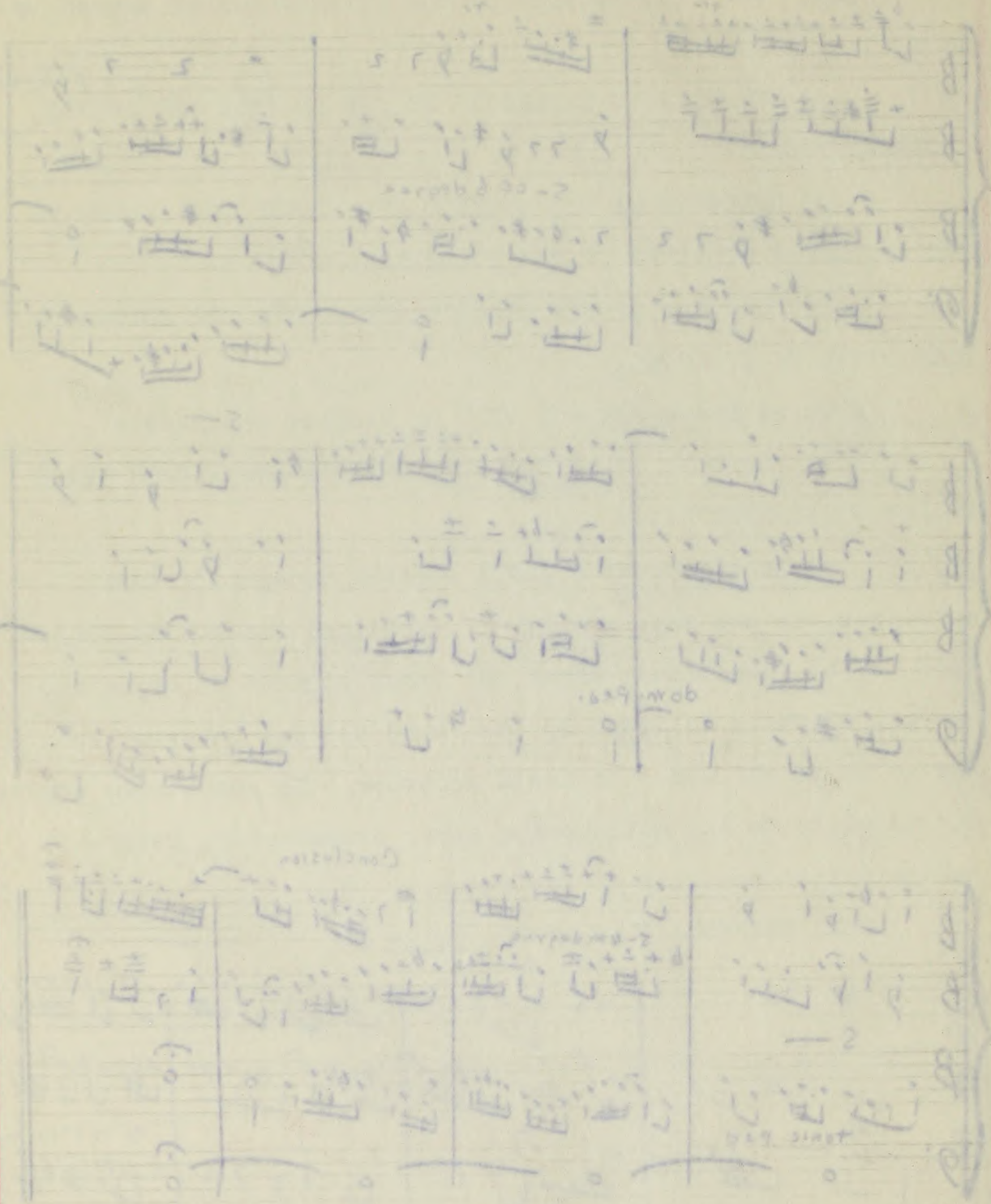
a) We construct a first stretto containing four entrances, as has been previously explained (secs. 169-170).

b) Immediately after the first stretto we begin the second, which is followed by the third without interruption, and so on to the end. To avoid monotony, the successive strettos can modulate to any neighboring keys, remembering, however, the principal tonality of the fugue.

WELL TEMPERED CLAVICHORD, fugue 1:




S- of 6 degree
S—
dom. Ped.
S—
tonic Pad
S-4th degree
Conclusion



363. We will reiterate here a statement already made: The examples we borrow from the workd of the great masters never follow the conventional outline of the shcool fugue. Therefore they should not be studied from this point of view, but rather as models of musical and artistic forms. Even in the school fugue one can force himself to attain the style of and to speak the language of Bach and Mozart.

What should be avoided above all are those extremely empty formulas, banalities, and conventions which one is accustomed to meet in the academic fugues, but which are not common in the artistic. Even by adhering to the rigidity of the conventional school fugue, one can produce music, and this should always be the aim of the musician.

364. It will be noticed in the preceding example that, contrary to the rules of the school fugue:

a) The first stretto presents only one entrance of the subject, followed by three entrances of the answer.

b) The four entrances appear at unequal distances from the head of the subject.

c) The last stretto has only three entrances instead of the customary four.

d) The various strettos are presented in arbitrary order as regards the proximity of the entrances.

365. Summing up, in this example the analogies with what we call the school fugue are few; they confine themselves to the use of a short dominant pedal (measures 8&9) separated

by two entrances of the tonic pedal on which the conclusion is built.

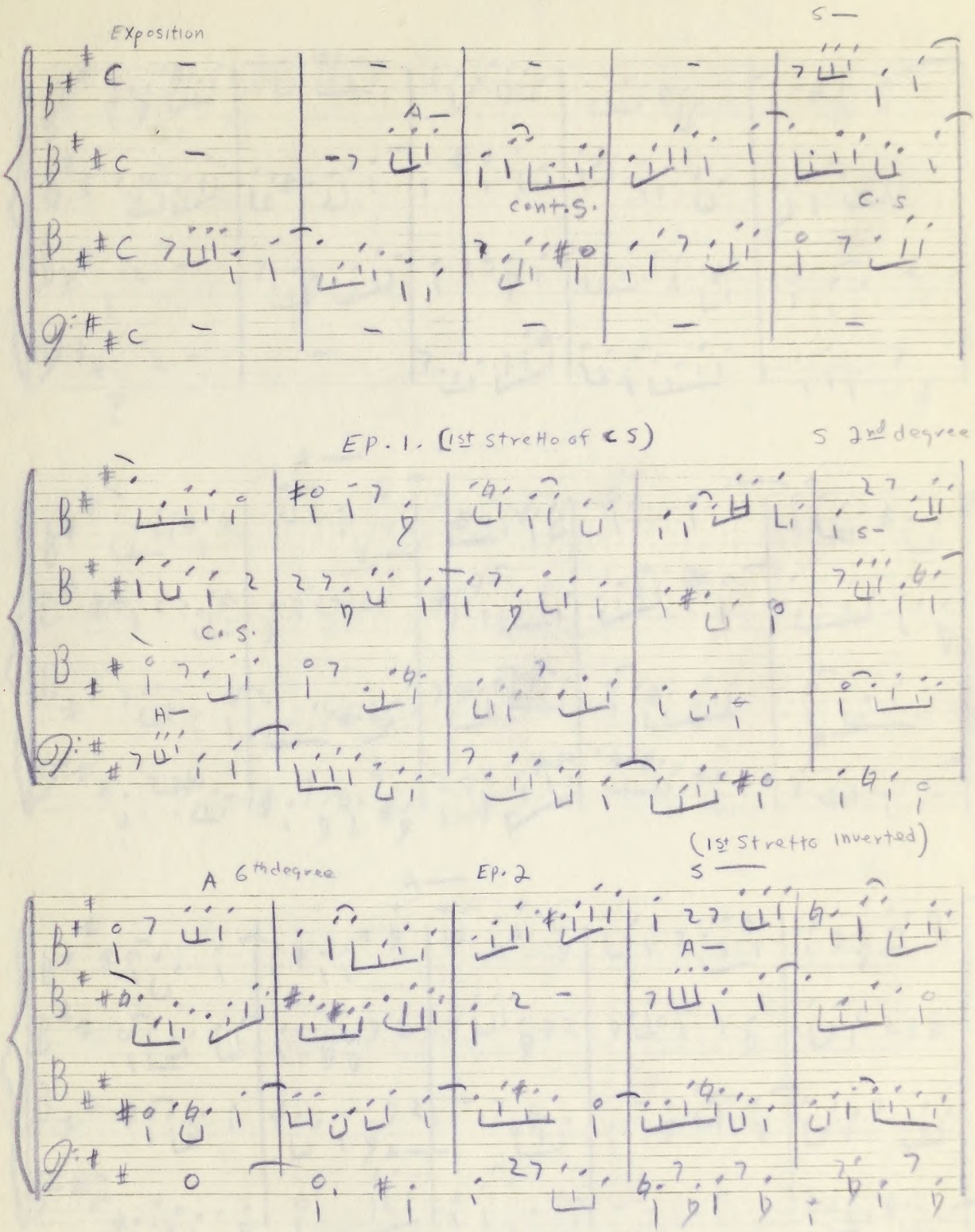
Such as it is, however, this example should be carefully studied, for it is a perfect example of a true stretto style. Students, in their academic writing, will draw inspiration from this, even though they must avoid the liberties of writing and form which Bach permits himself and which we would not allow in the school.

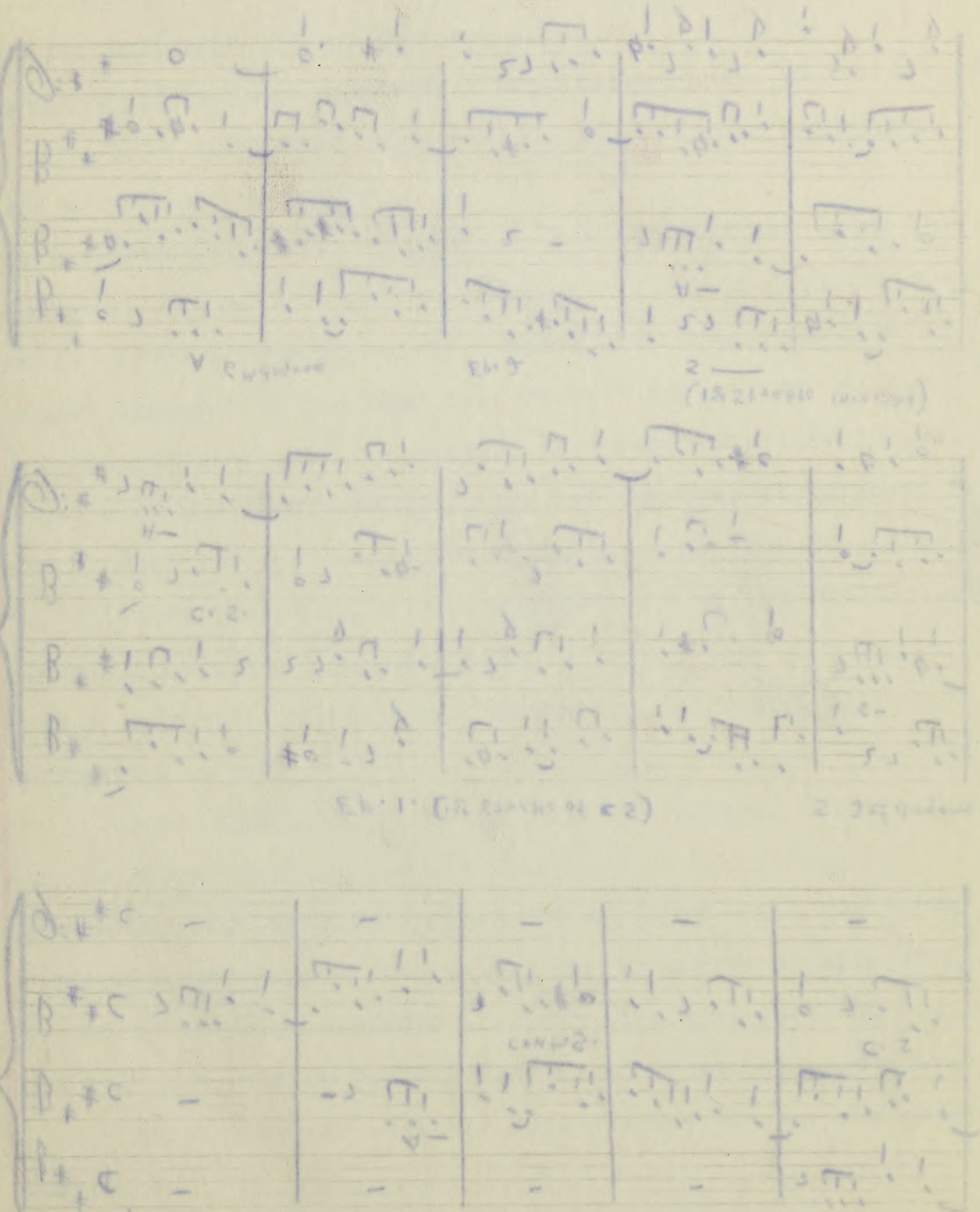
366. STRETTOS ALTERNATING BETWEEN SUBJECT AND COUNTER-SUBJECT.

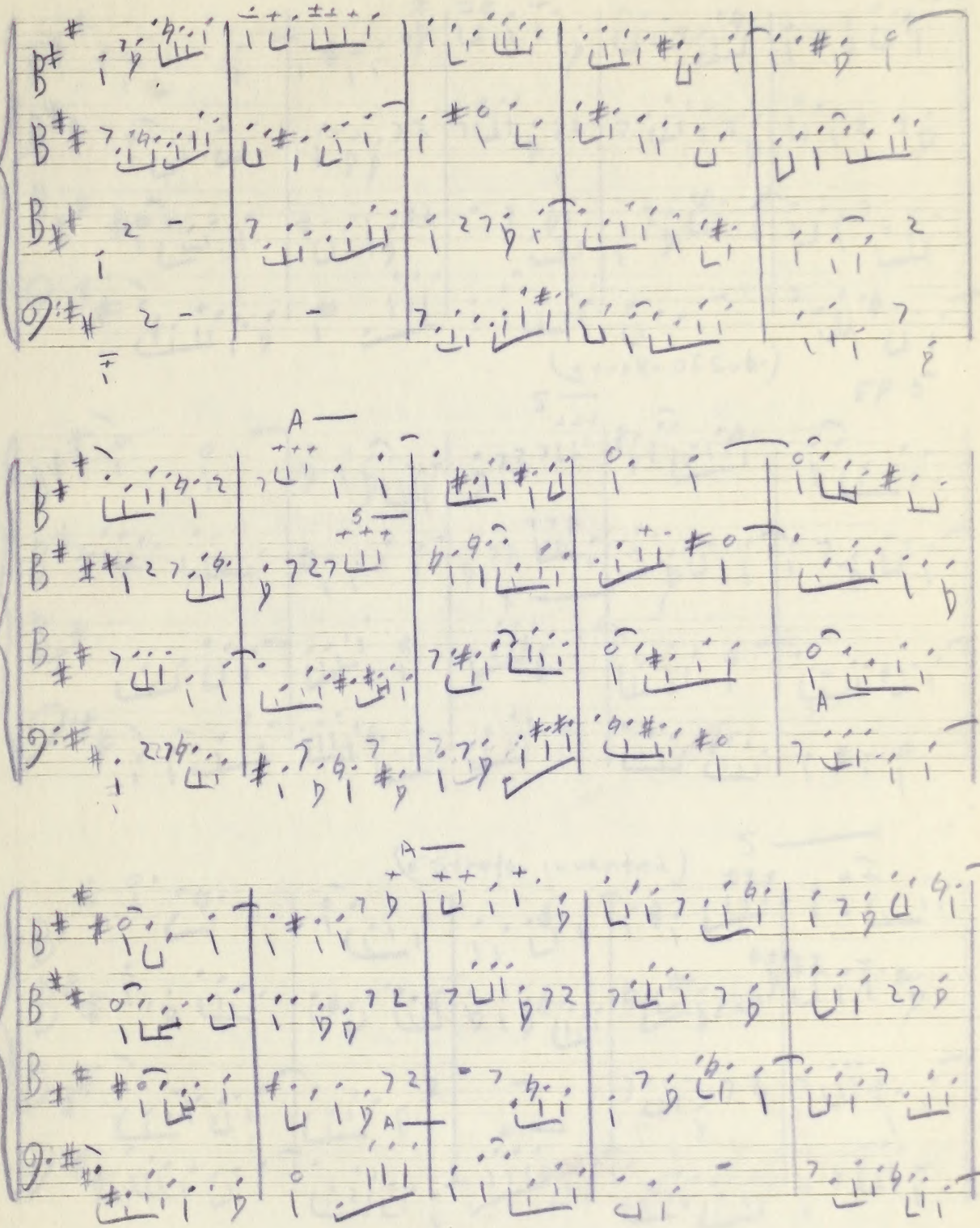
CASE II. STRETTOS OF THE SUBJECT AND ANSWER SEPARATED BY STRETTOS OF THE COUNTERSUBJECT.

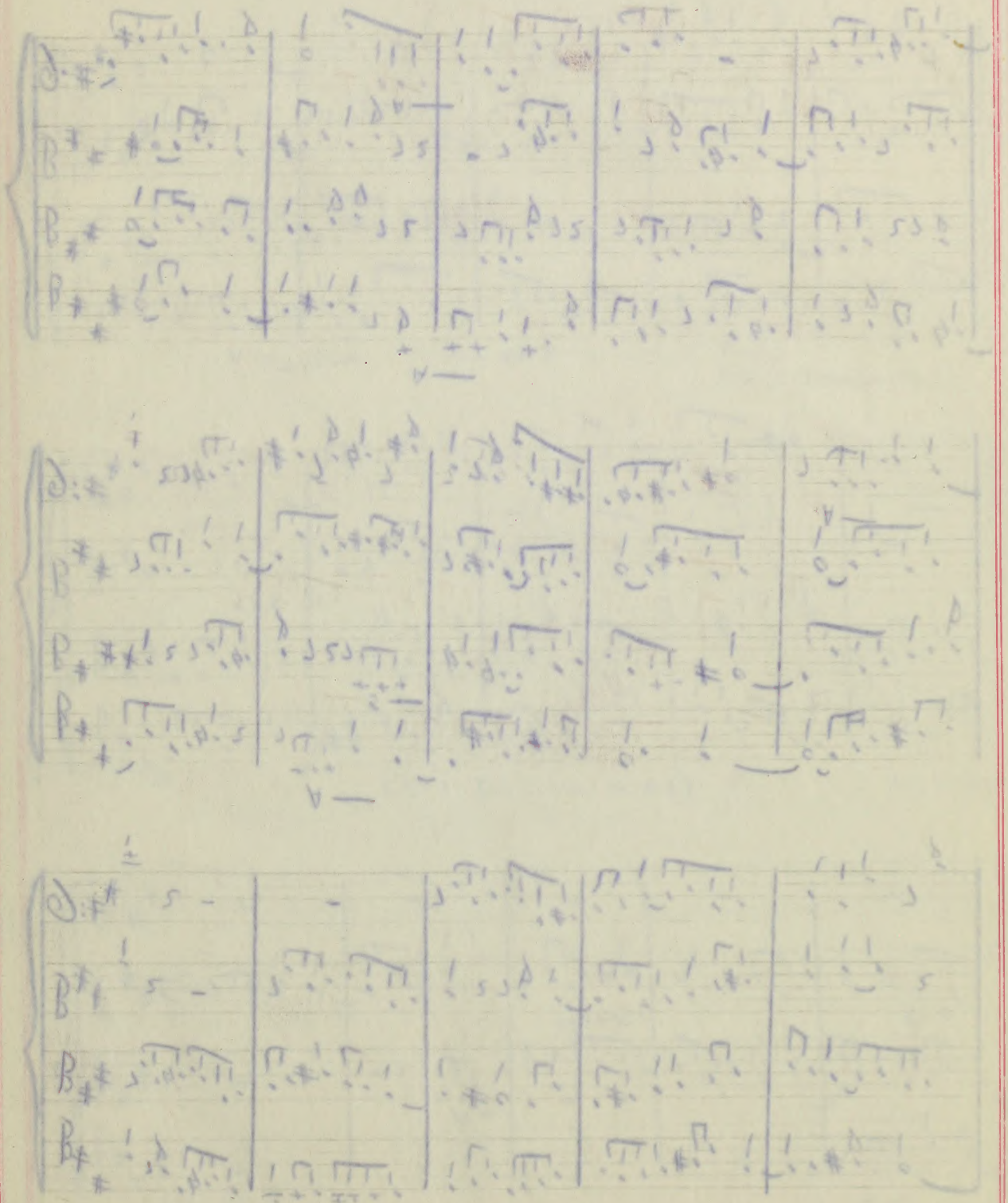
After having built the first stretto of the subject and answer with its four compulsory entrances, we find the first stretto of the countersubject which is immediately followed by the second stretto of the subject in a neighboring key. The second stretto, as has been said before, can be only in two parts, whether canonic or not. After this second stretto follows a new stretto of the countersubject, which is followed in its turn by a third stretto of the subject, and so on to the end.

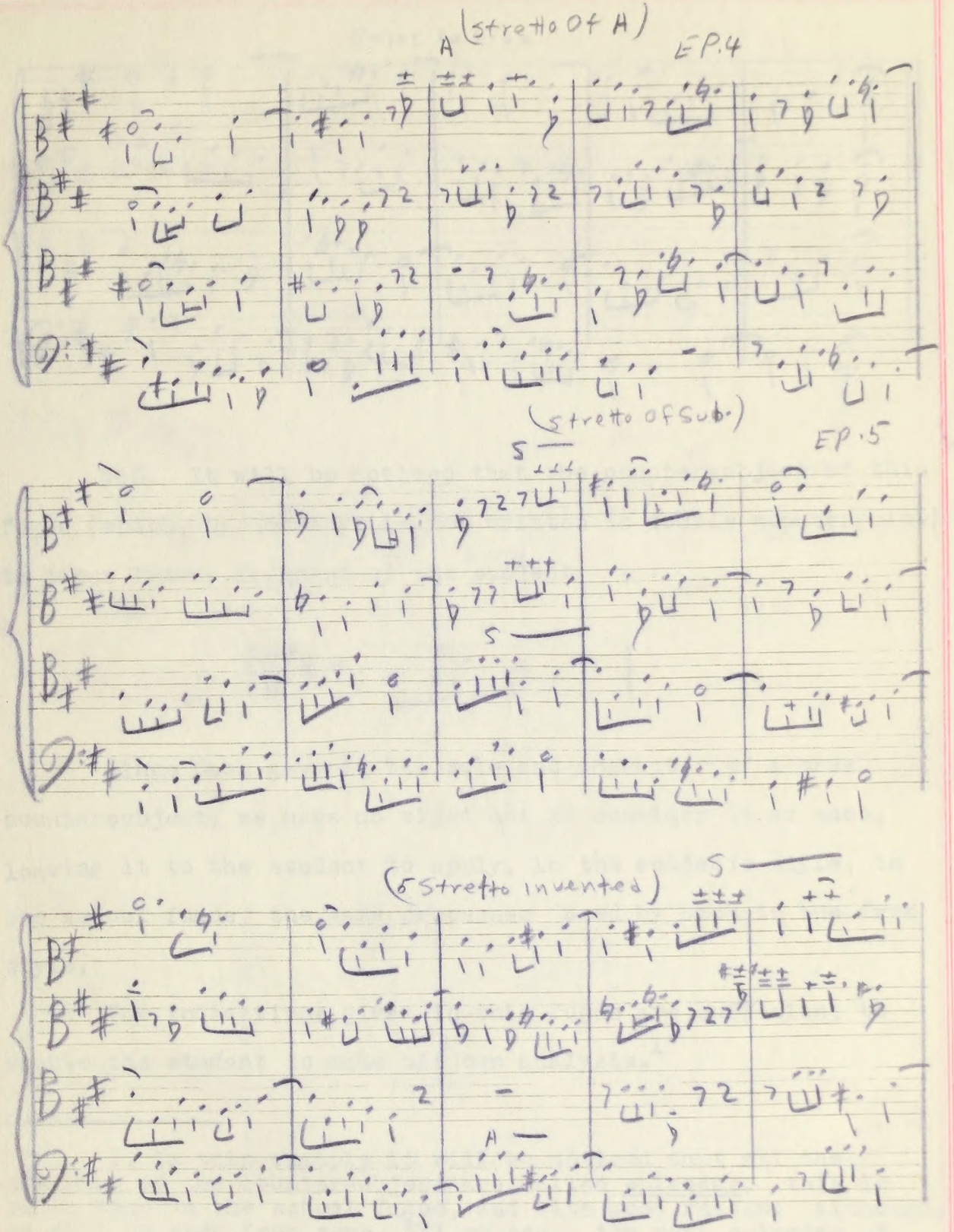
367. From this point of view fugue 29, WELL-TEMPERED CLAVICHORD, is both interesting and instructive. We present it in its entirety, but in open score:

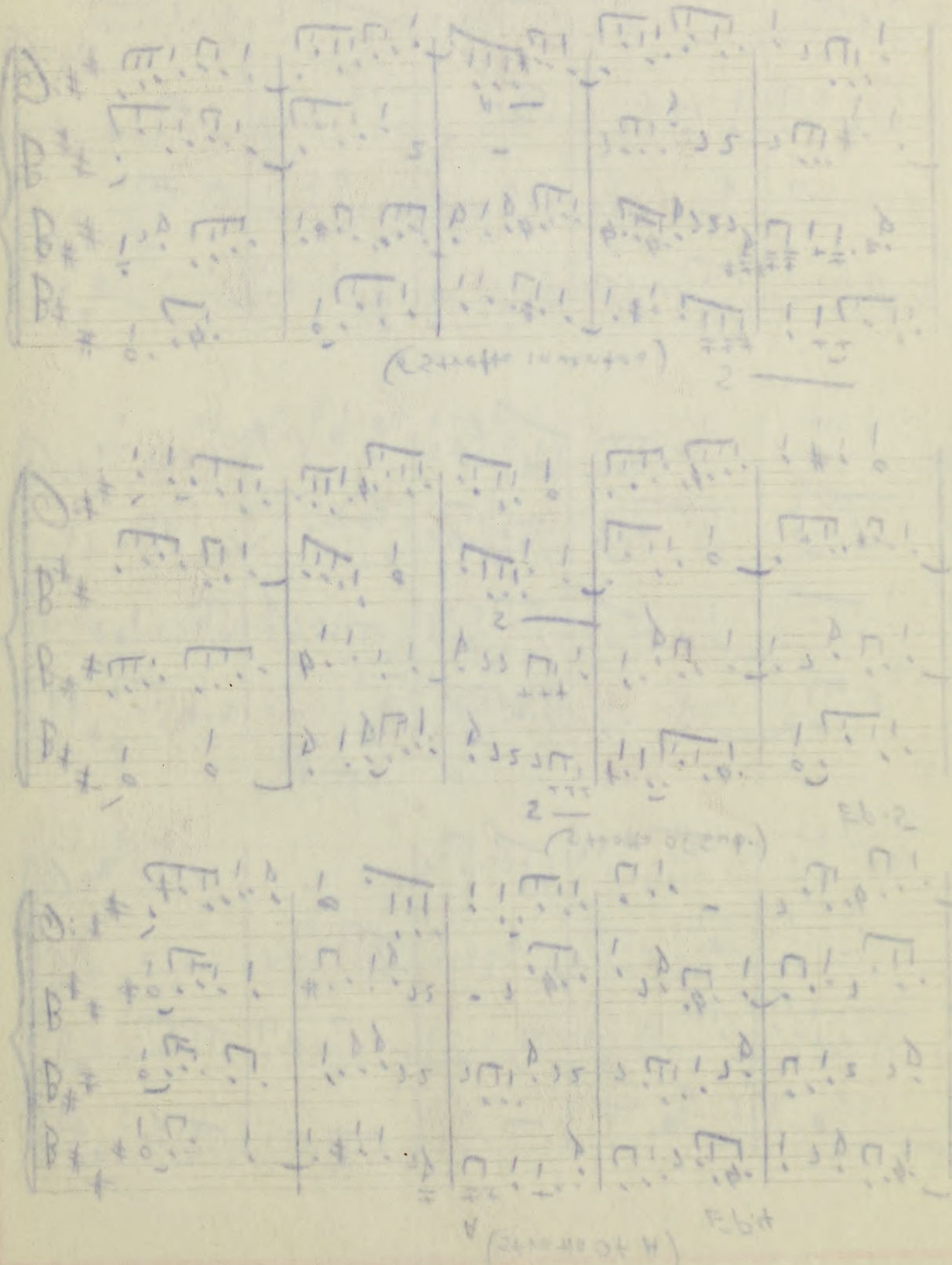

Exposition
S
A
cont. S.
C. S.
Ep. 1. (1st stretto of C S)
S 2nd degree
C. S.
A
(1st Stretto Inverted)
A 6th degree
Ep. 2
S
A

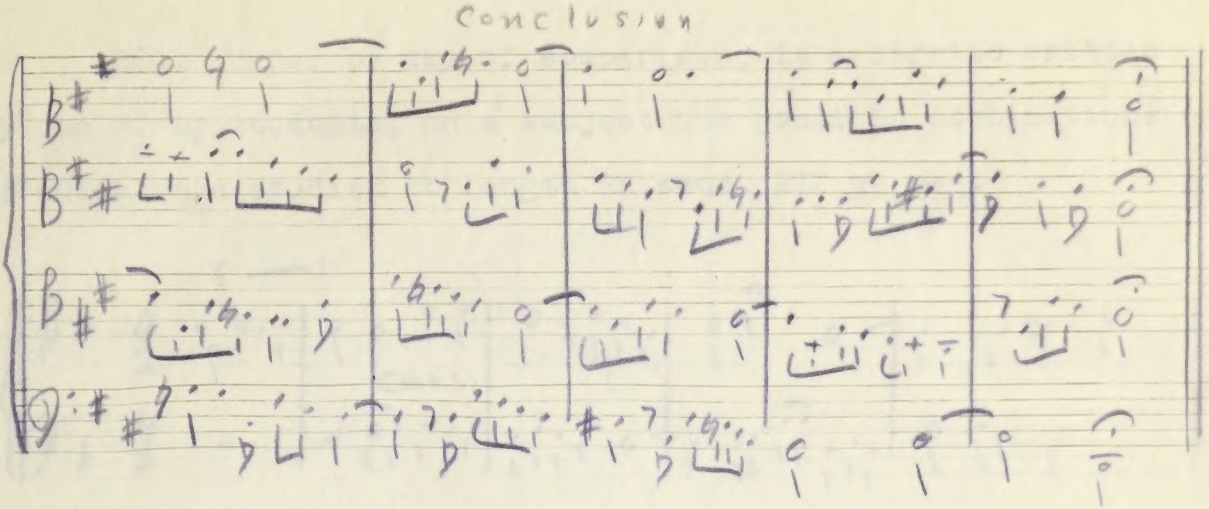



A
A
A

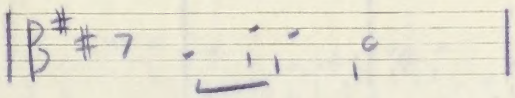



A (stretto of A)
EP.4
(stretto of sub.)
S
EP.5
S
(S stretto invented)
A





368. It will be noticed that the countersubject of this fugue (which, by the way, is not written in double counterpoint) is taken from a fragment of the subject



Since Bach gave it the role and character of a true countersubject, we have no right not to consider it as such, leaving it to the student to apply, in the academic style, to the school fugue, the same processes used by Bach in the free style.

The indications given in this fugue are sufficient to enable the student to make his own analysis.[1]

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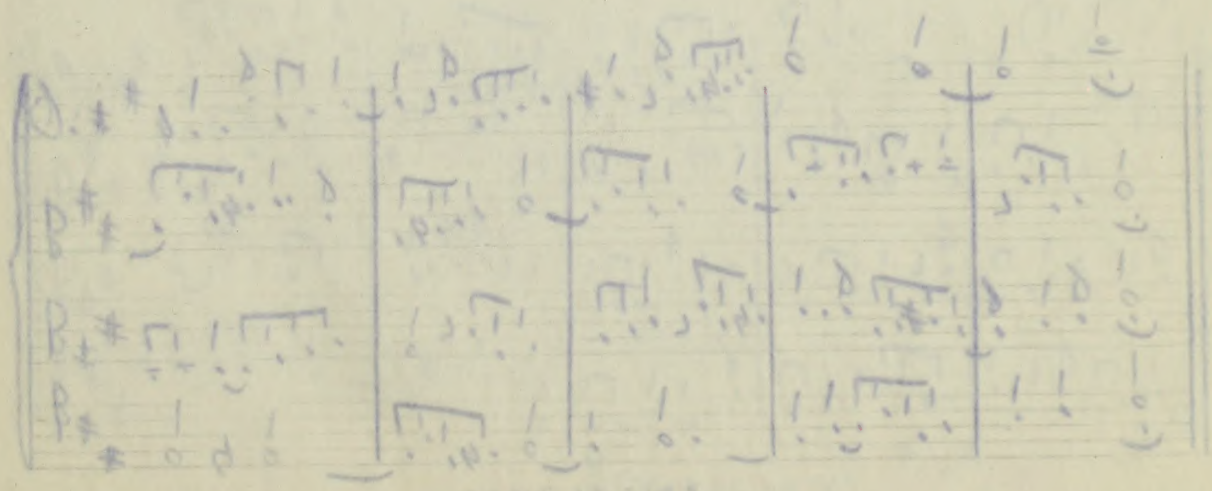
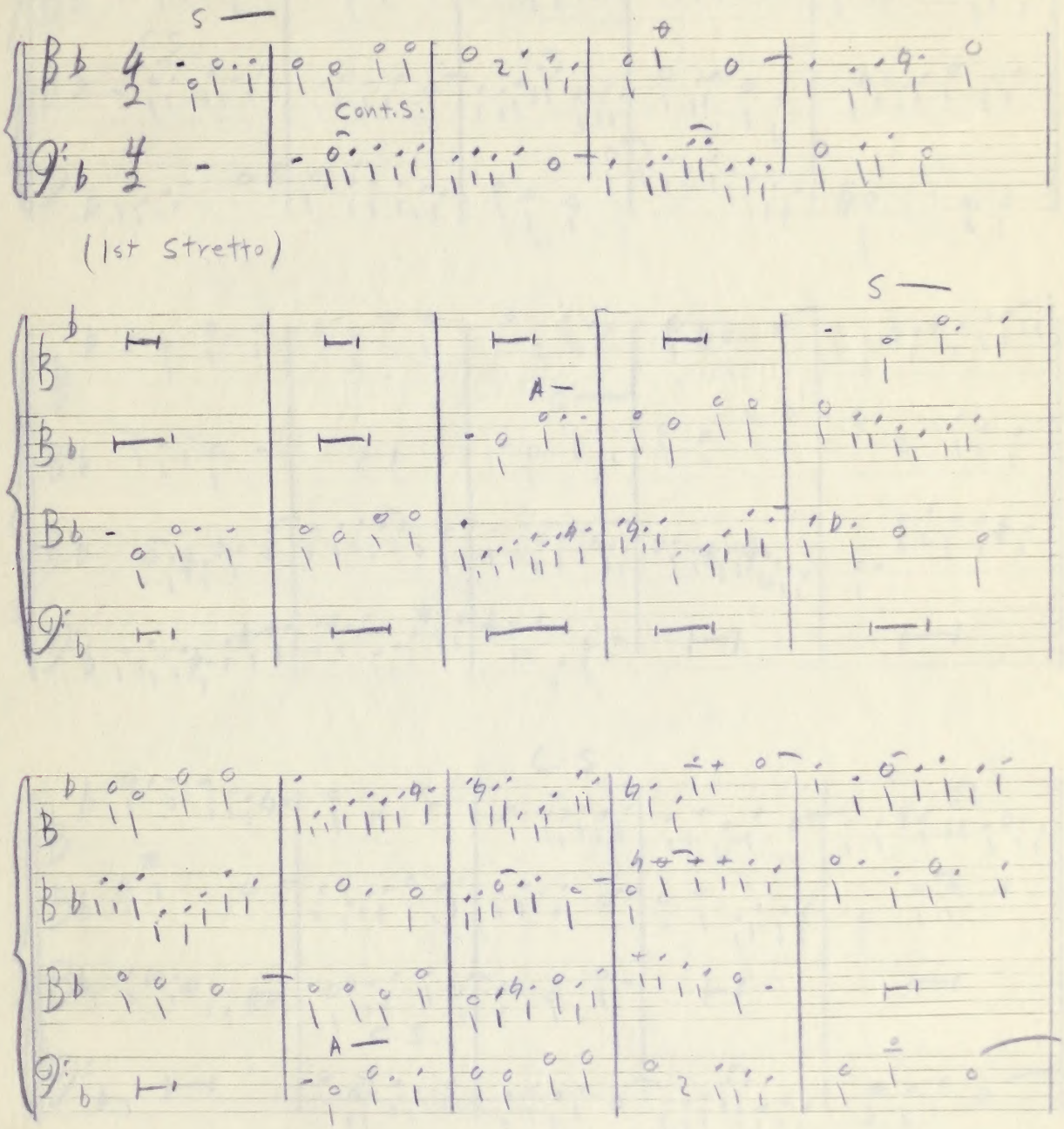
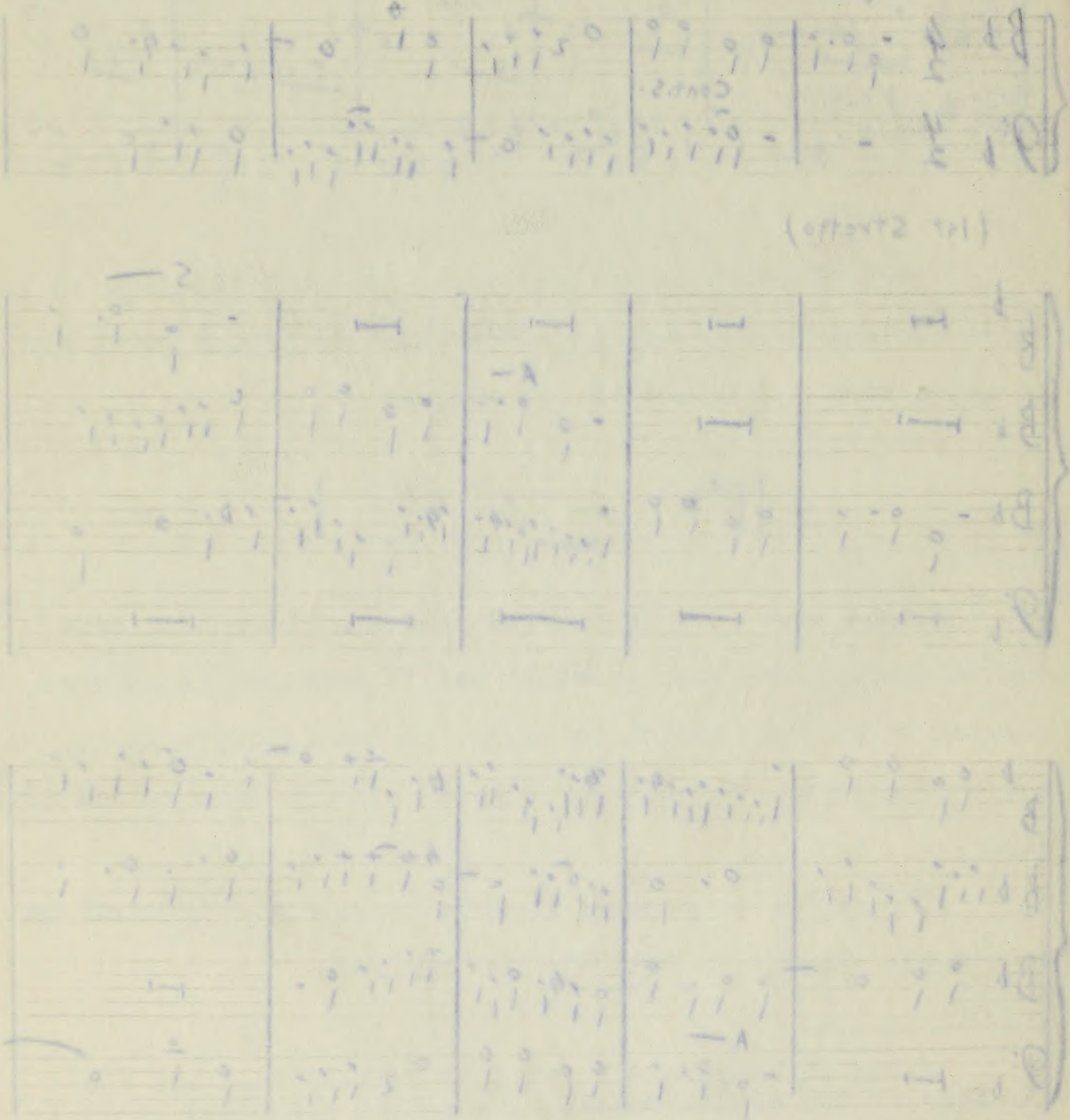
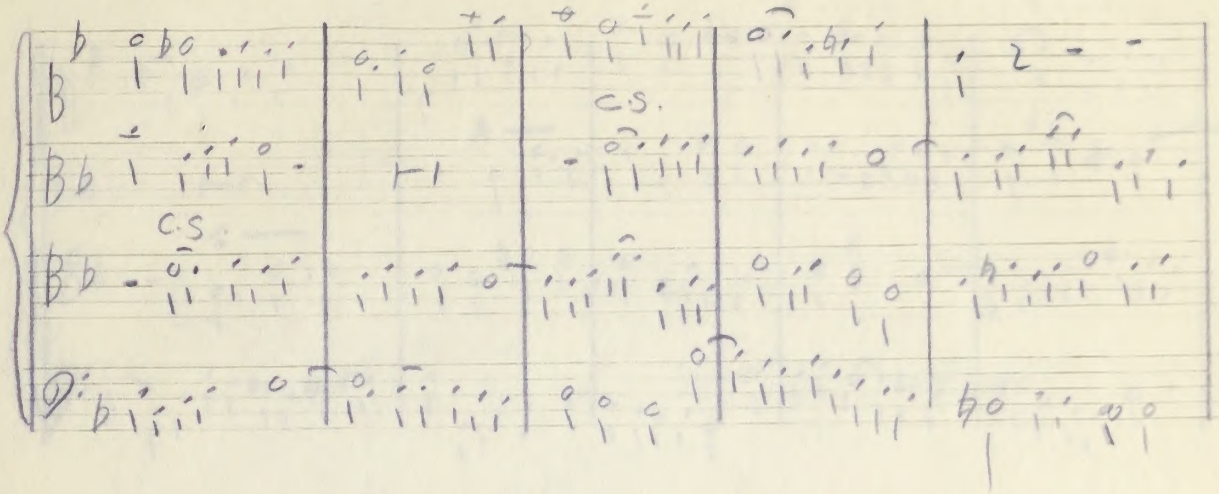
1. In this example it will be noticed that all the strettos of the countersubject are called episodes; this is often done in the school fugue, and with good reason; although, as will be seen from secs. 371 et seq., the real episodes of the stretto have an entirely different character.

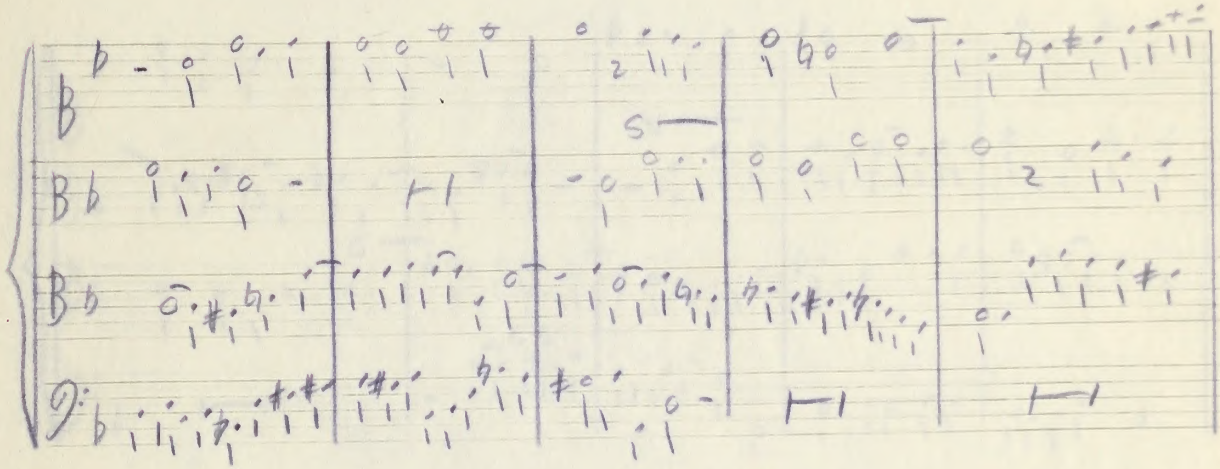


369. Here, by way of comparison, is a stretto written by one of my students, on a subject the possible combinations of which were studied at length in secs. 277 et seq:

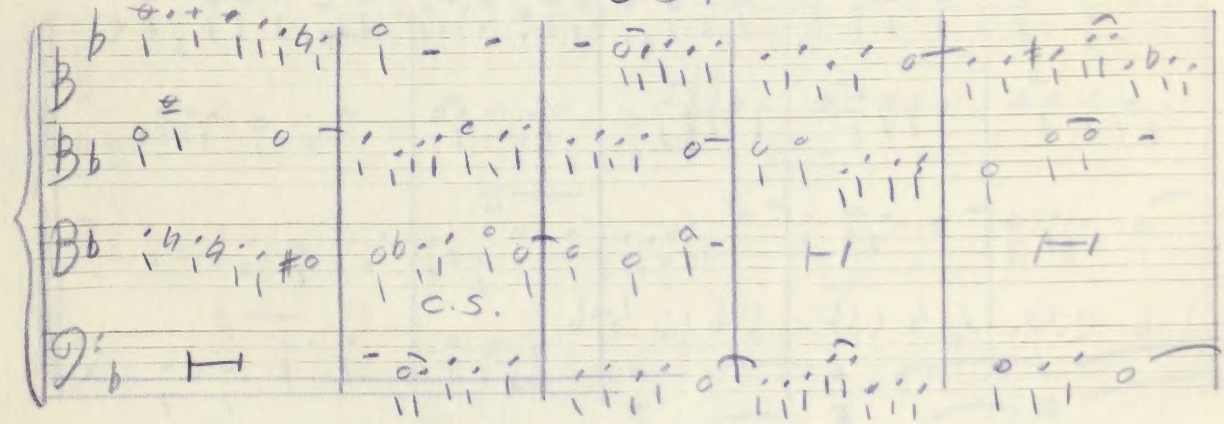


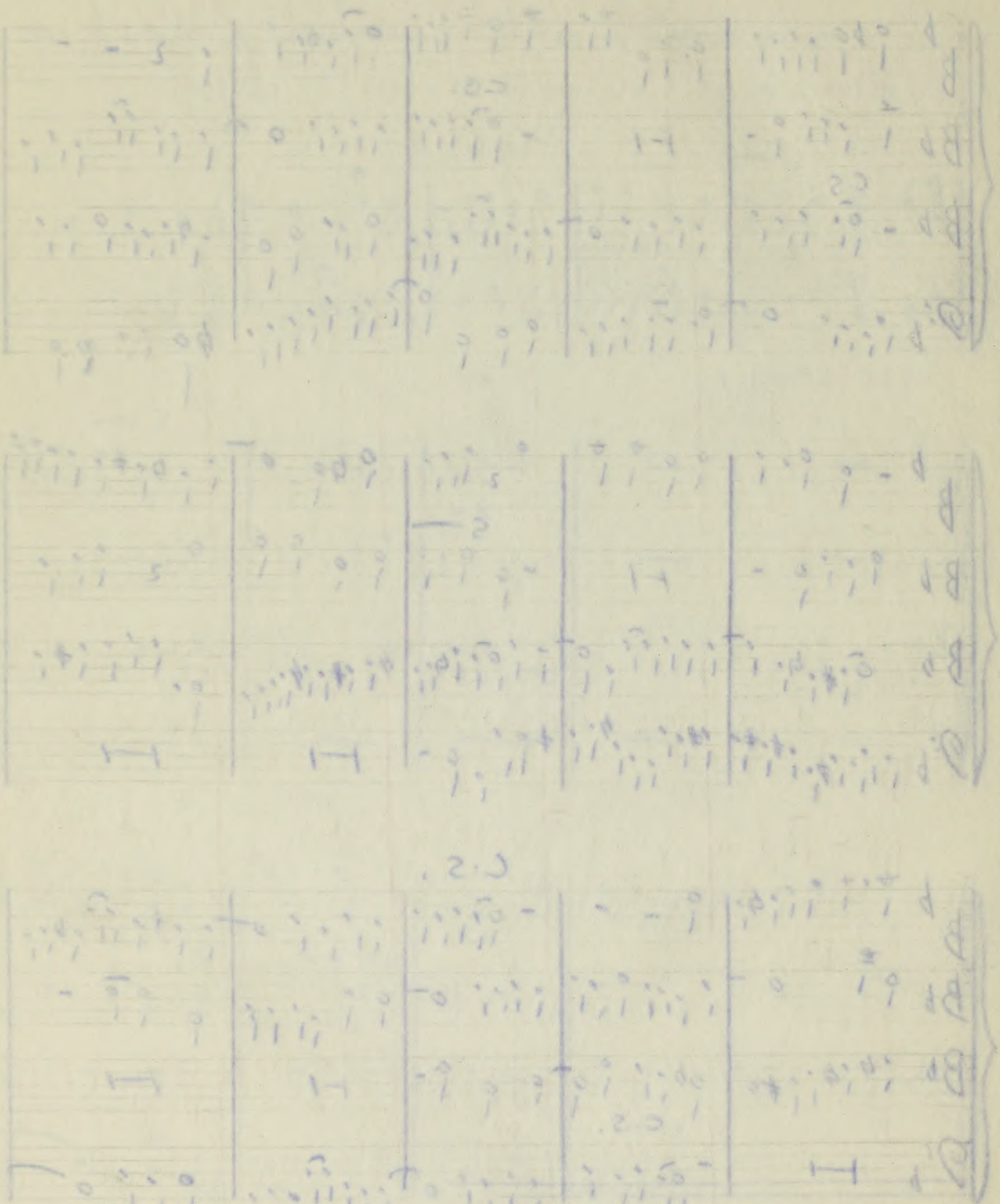




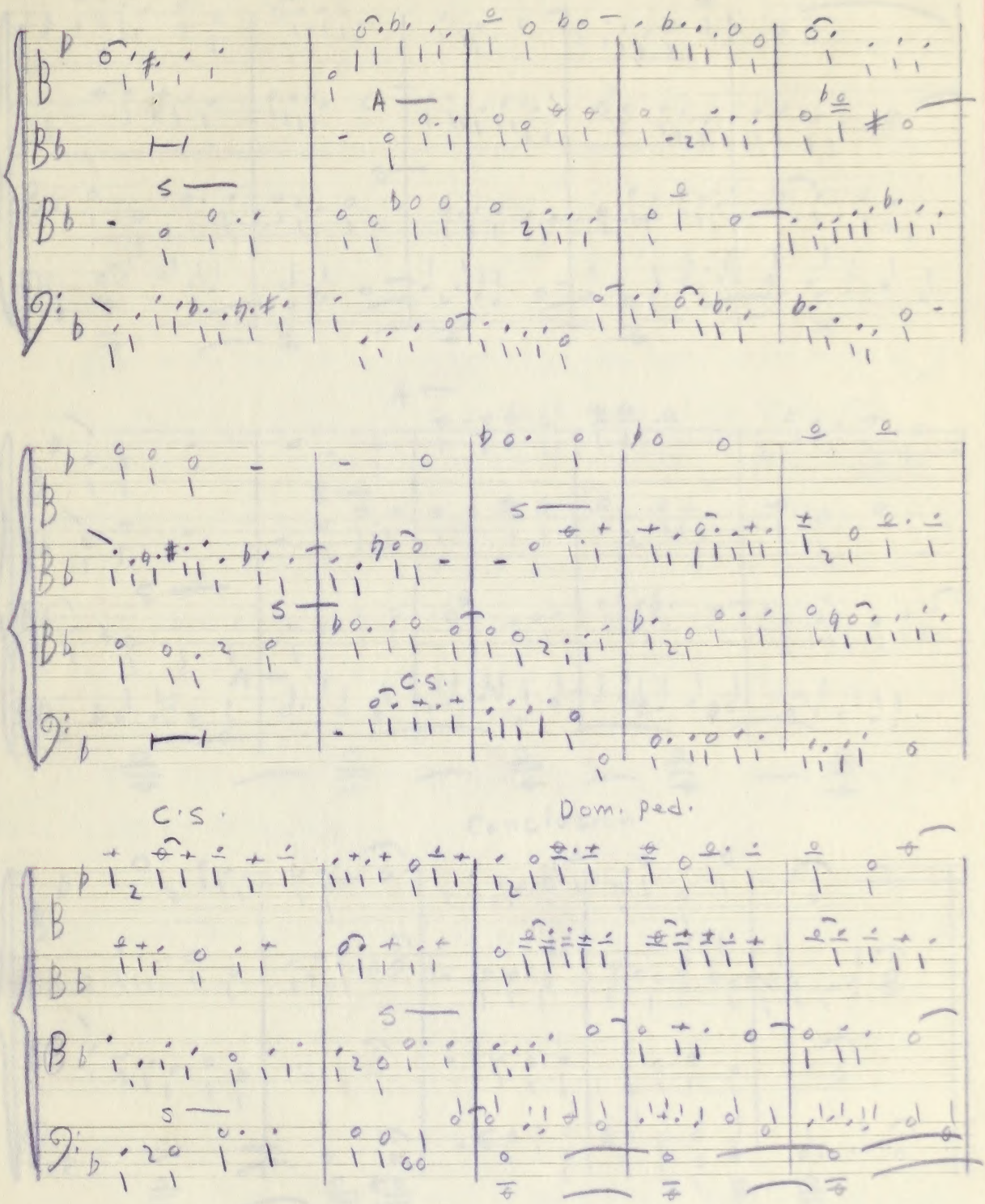


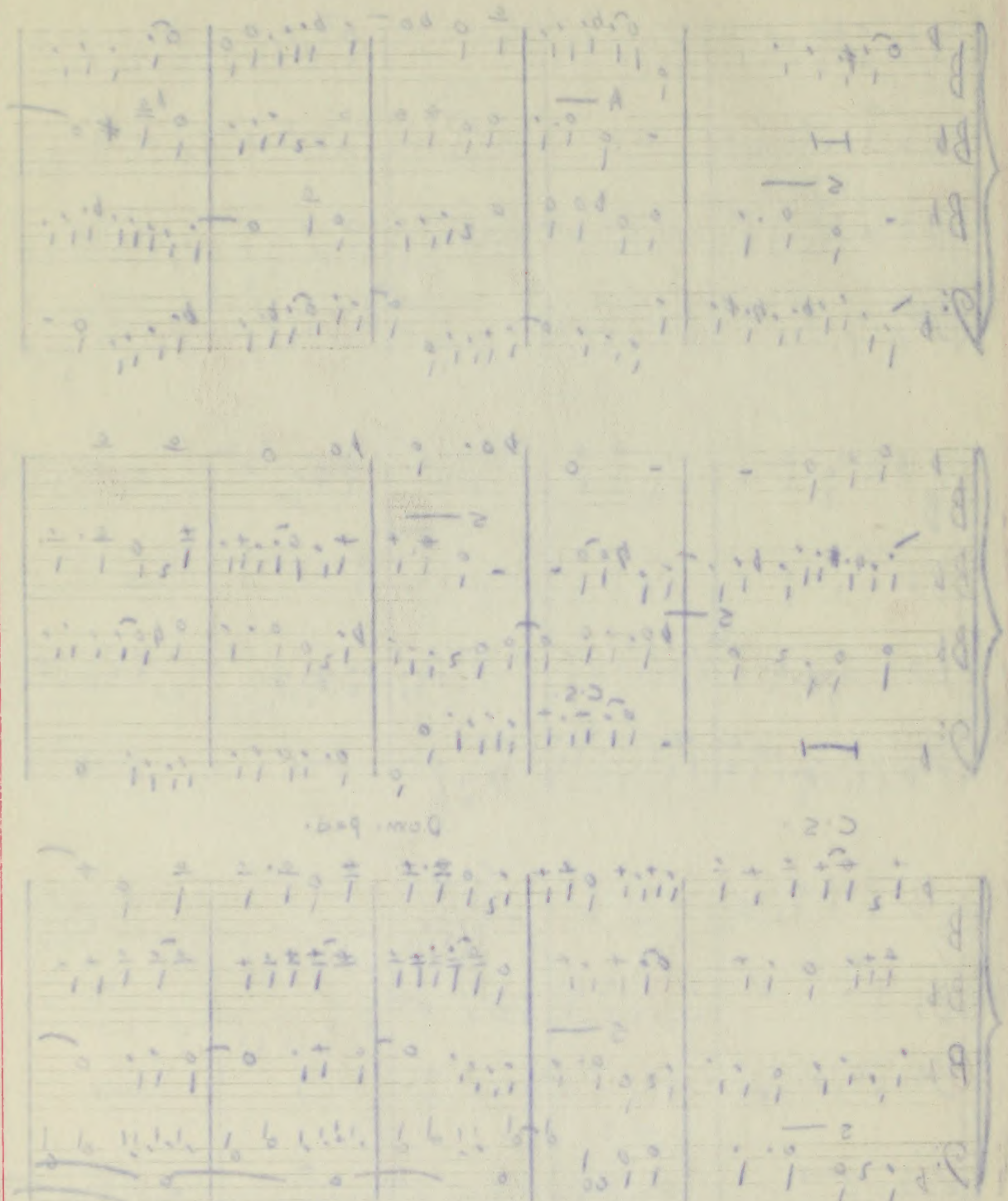
C.S.

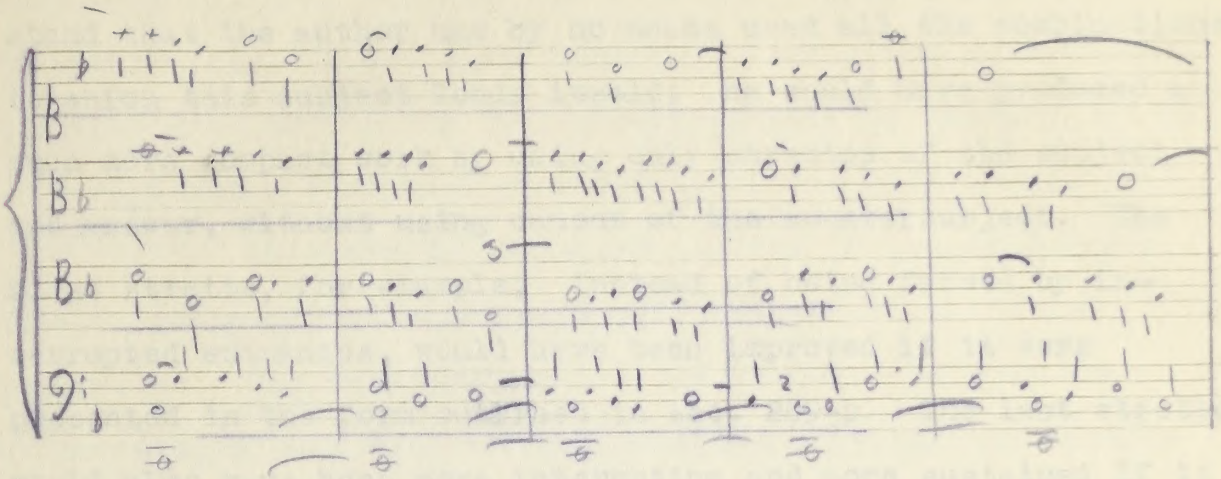




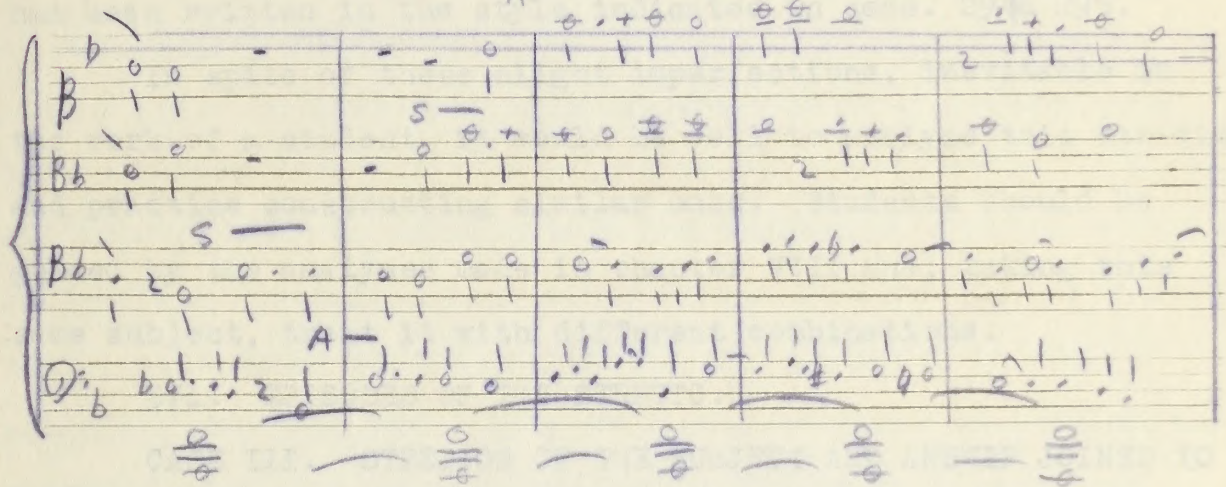
3rd Canonic Stretto of S. of 2nd degree



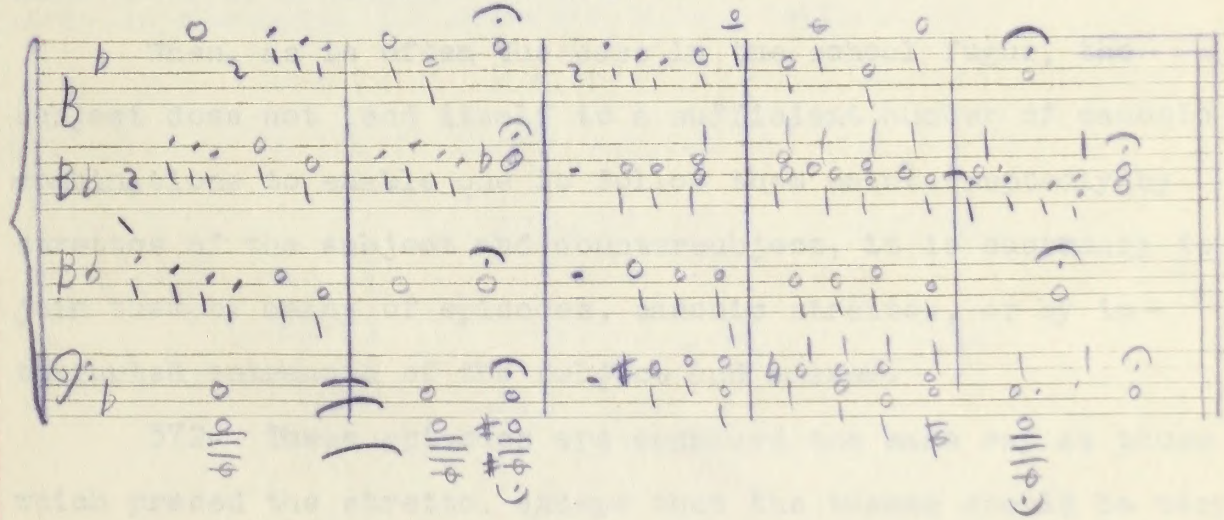


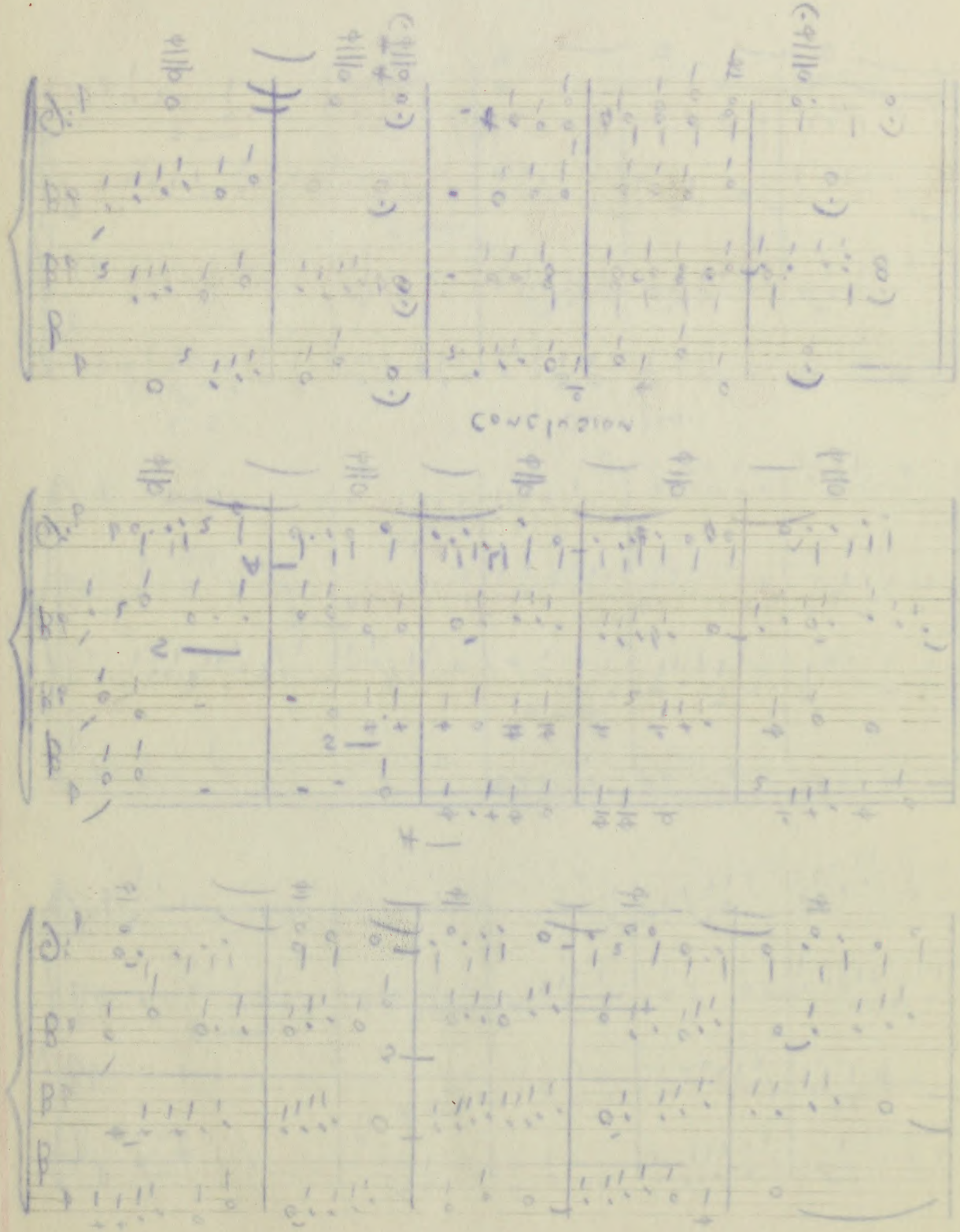


A



Conclusion




CONCLUSION

370. By refering to secs. 277 *et seq*. one can understand that the author has by no means used all the combinations to which this subject lends itself; he could have produced a much more compact work by using only strettos of the subject and answer, without using canons of the countersubject. The first stretto, for example, instead of being formed by interrupted entrances, would have been improved if it were presented in the form outlined in sec. 289-b. The last stretto would also have been more interesting and more sustained if it had been written in the style indicated in secs. 294 & 295.

In spite of these slight imperfections, inevitable in the work of a student, it would be well to analyze this stretto and practice constructing similar ones. Students should be guided by the analyses made in chapter VIII and, taking this same subject, treat it with different combinations.

371. EPISODES OF THE STRETTO.

CASE III. STRETTOS OF THE SUBJECT AND ANSWER JOINED TO EACH OTHER BY EPISODES.

When, as is often the case in the school fugue, the subject does not lend itself to a sufficient number of canonic combinations to enable one to follow them uninterruptedly by strettos of the subject and countersubject, it is customary to join them by means of episodes, canonic strettos, or by interrupted entrances of the subject and answer.

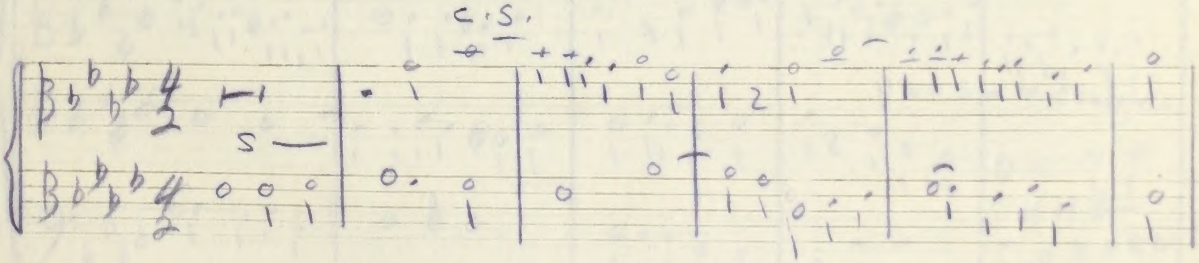
372. These episodes are combined the same way as those which preced the stretto, except that the themes should be very

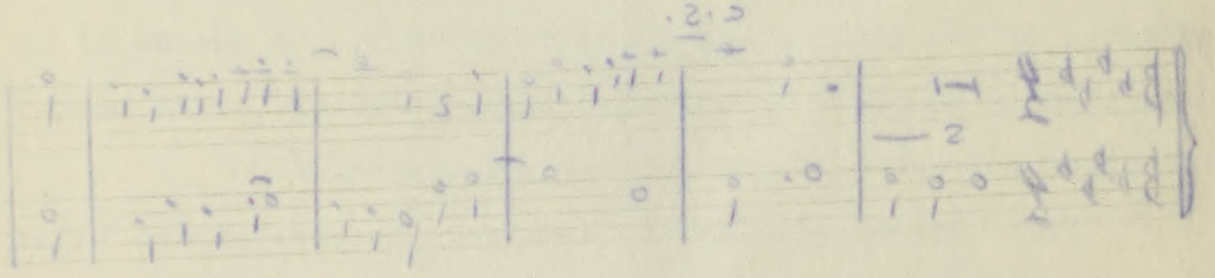
short and borrowed from the heads of the subject, answer, or countersubject. Also, their structure, recalling as much as possible that of the stretto, should usually be canonic, or at least present a continued overlapping of the entrances.

373. In these episodes one is free to choose between direct, contrary, or retrograde motions, augmentation and diminution; The briefer they are the better; if they are overdeveloped they will detract from the interest and destroy the movement of the stretto by too wide spacing of the entrances of the subject and answer.

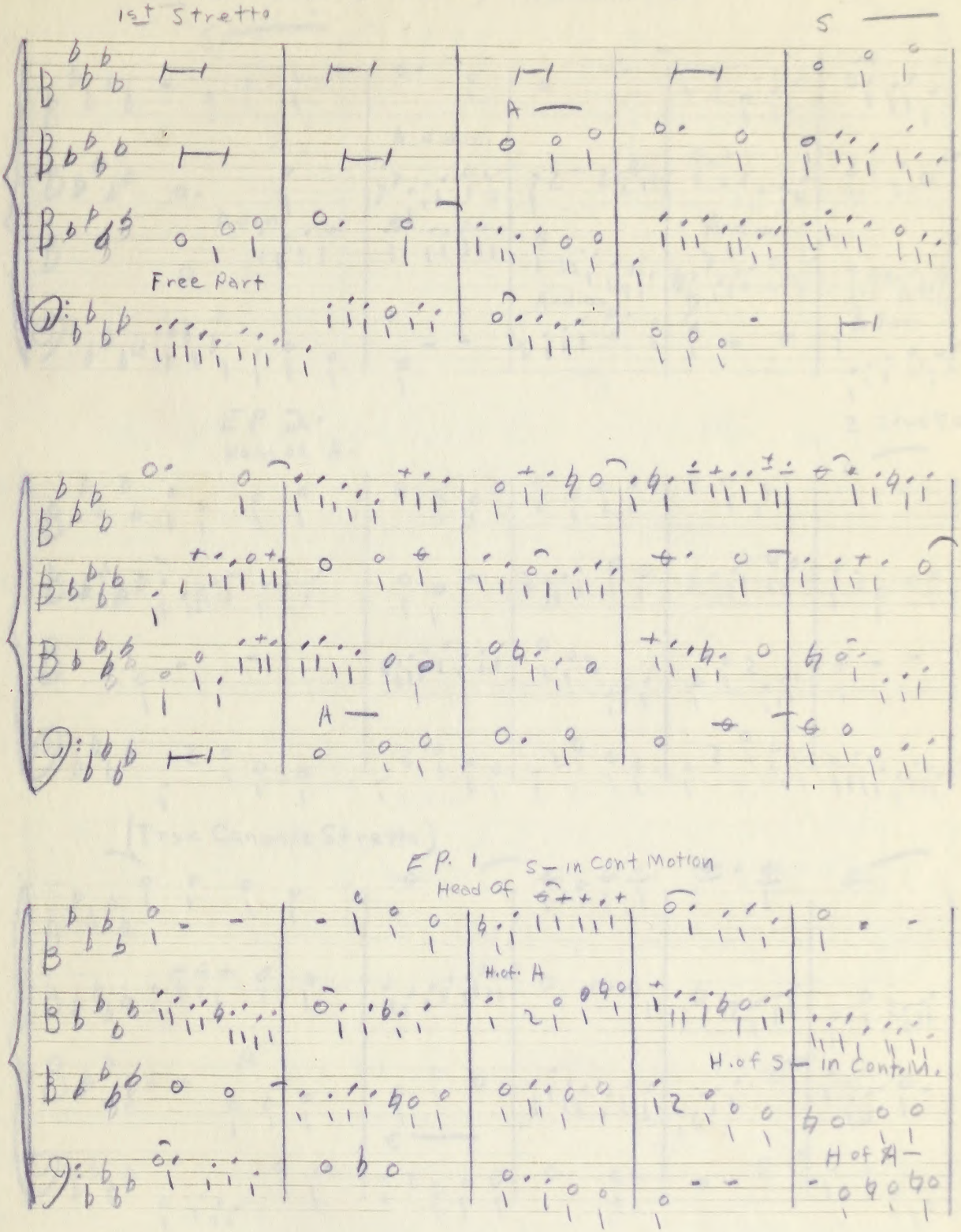
374. On the other hand, if one wanted to reflect upon the resources from which he had to draw, in most subjects those of contrary motion, augmentation and diminution applied to the subject and serving as real combinations of strettos, he would easily understand that there was no need to refer to the episodes, and that the thirty or fourty measures comprising the ensemble of a stretto could easily be filled by a series of strettos combining the above-mentioned devices.

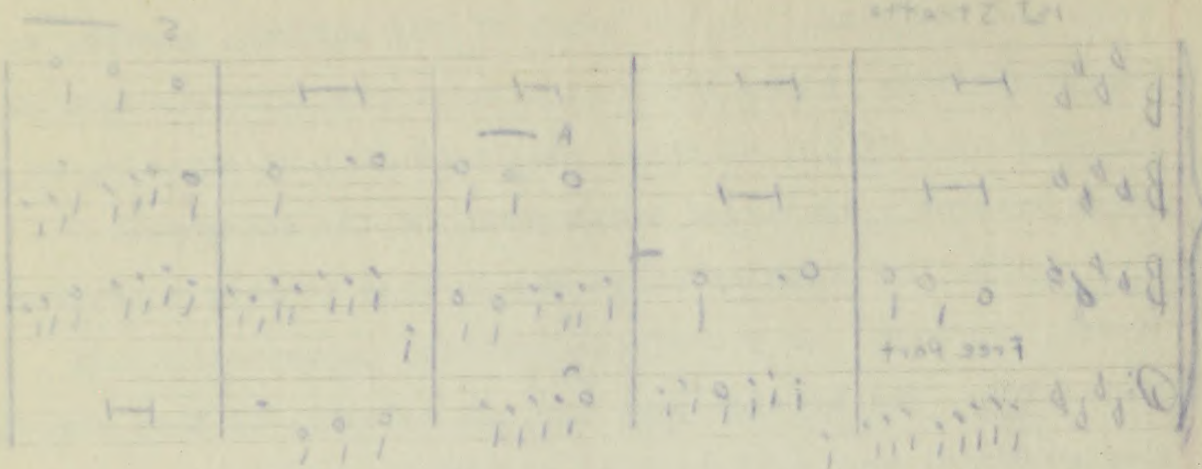
375. Here is an example of a school stretto including two episodes on the following subject and countersubject:

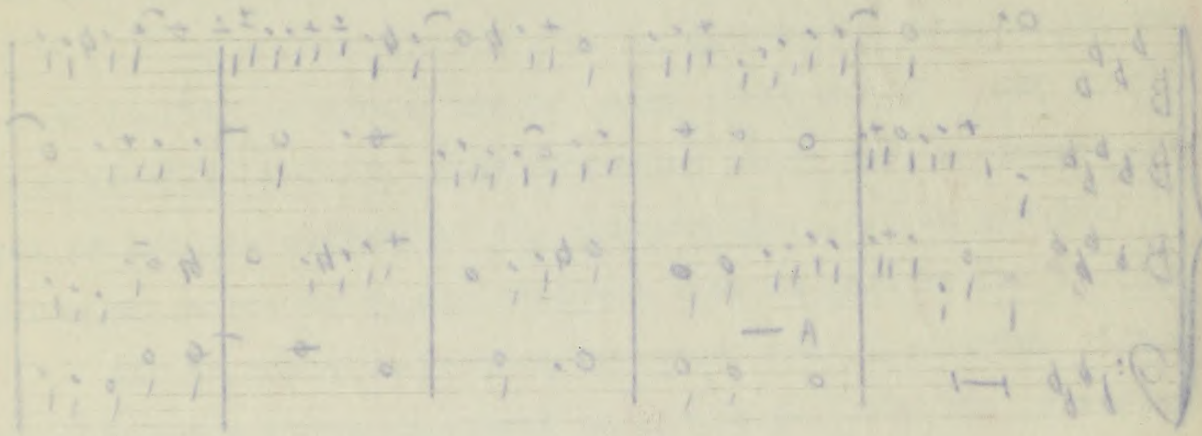


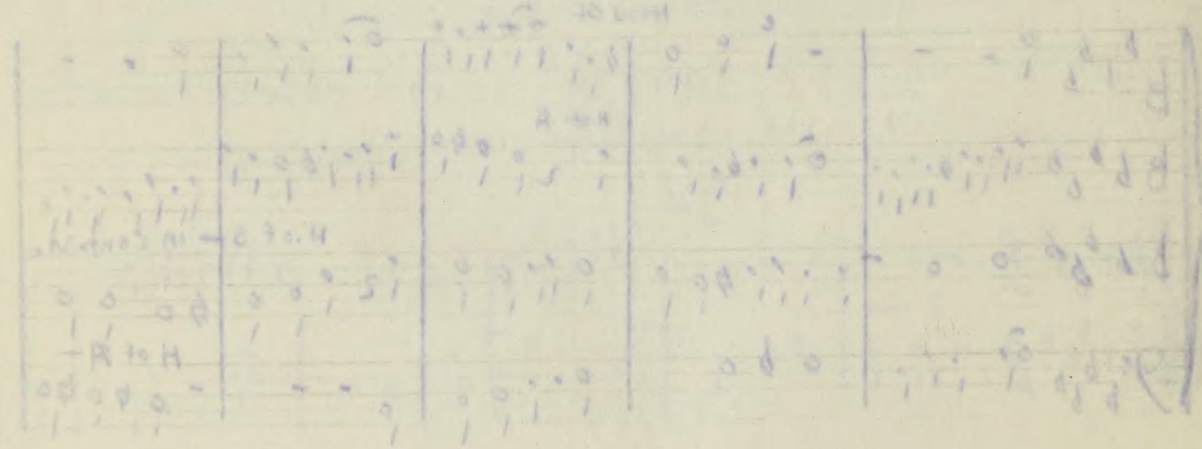


Stretto

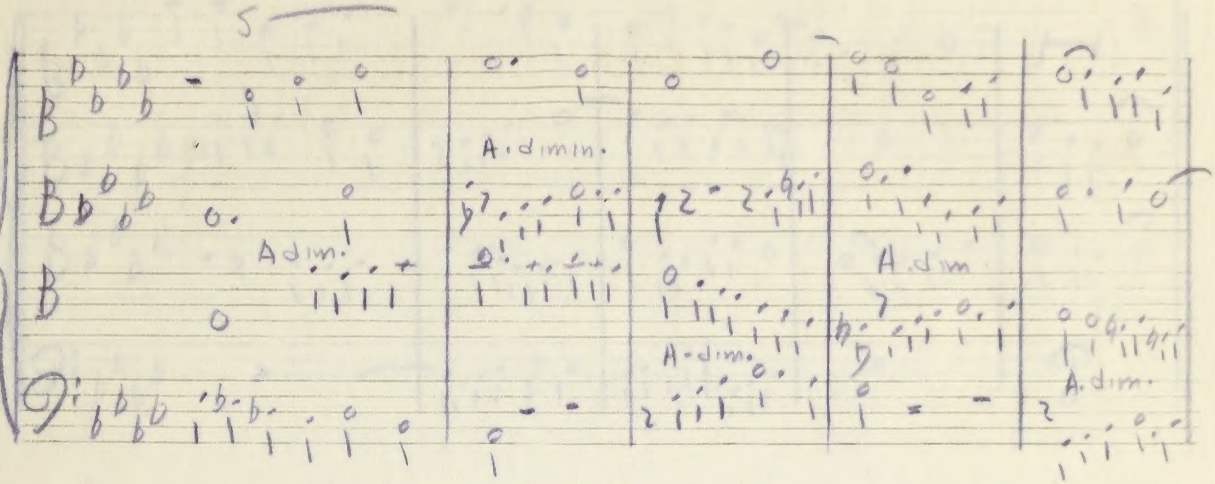

1st Stretto
S
A
Free Part
A
EP. 1
S – in Cont Motion
Head of
H. of A
H. of S – in Contrm.
H of A –





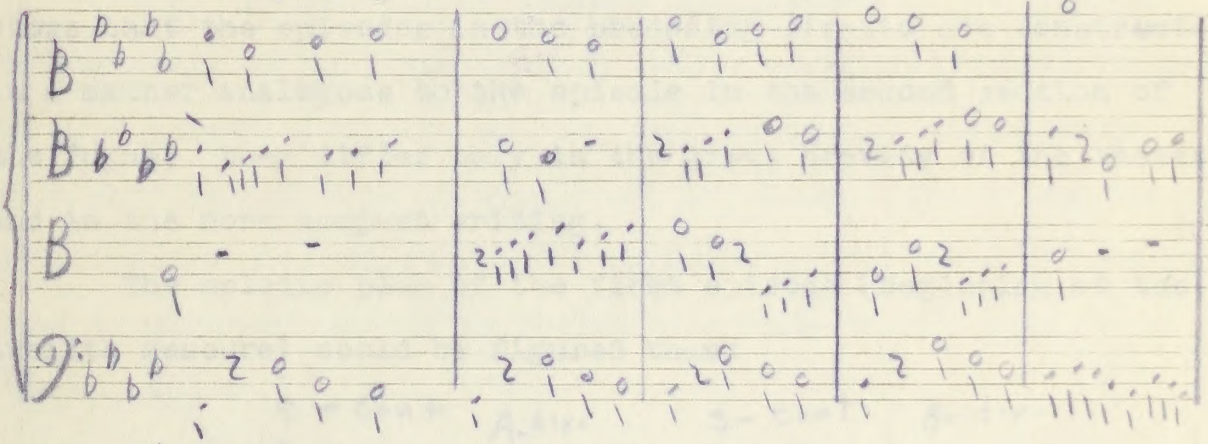


2nd Stretto (of 6th degree) in diminution

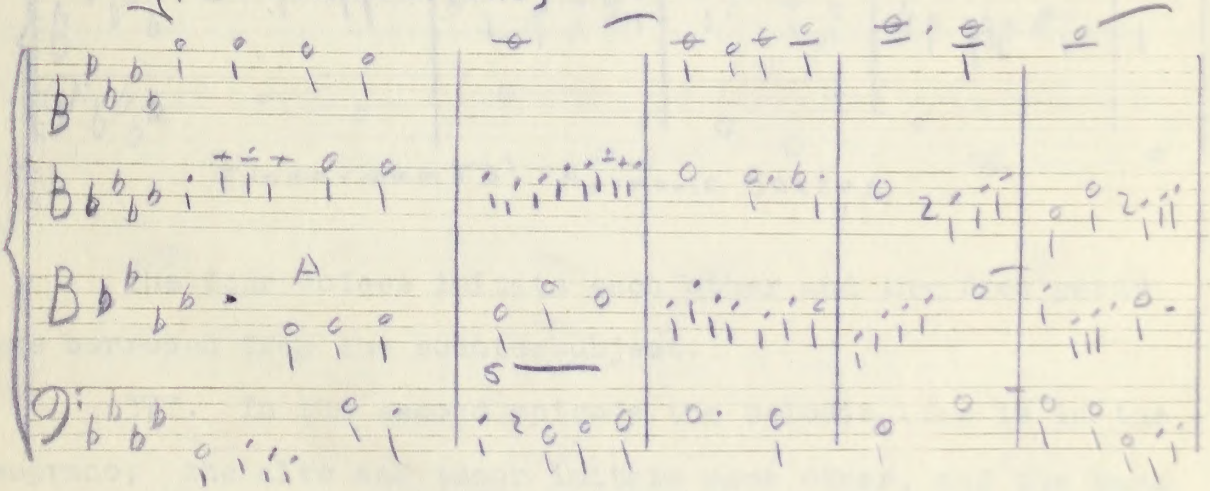


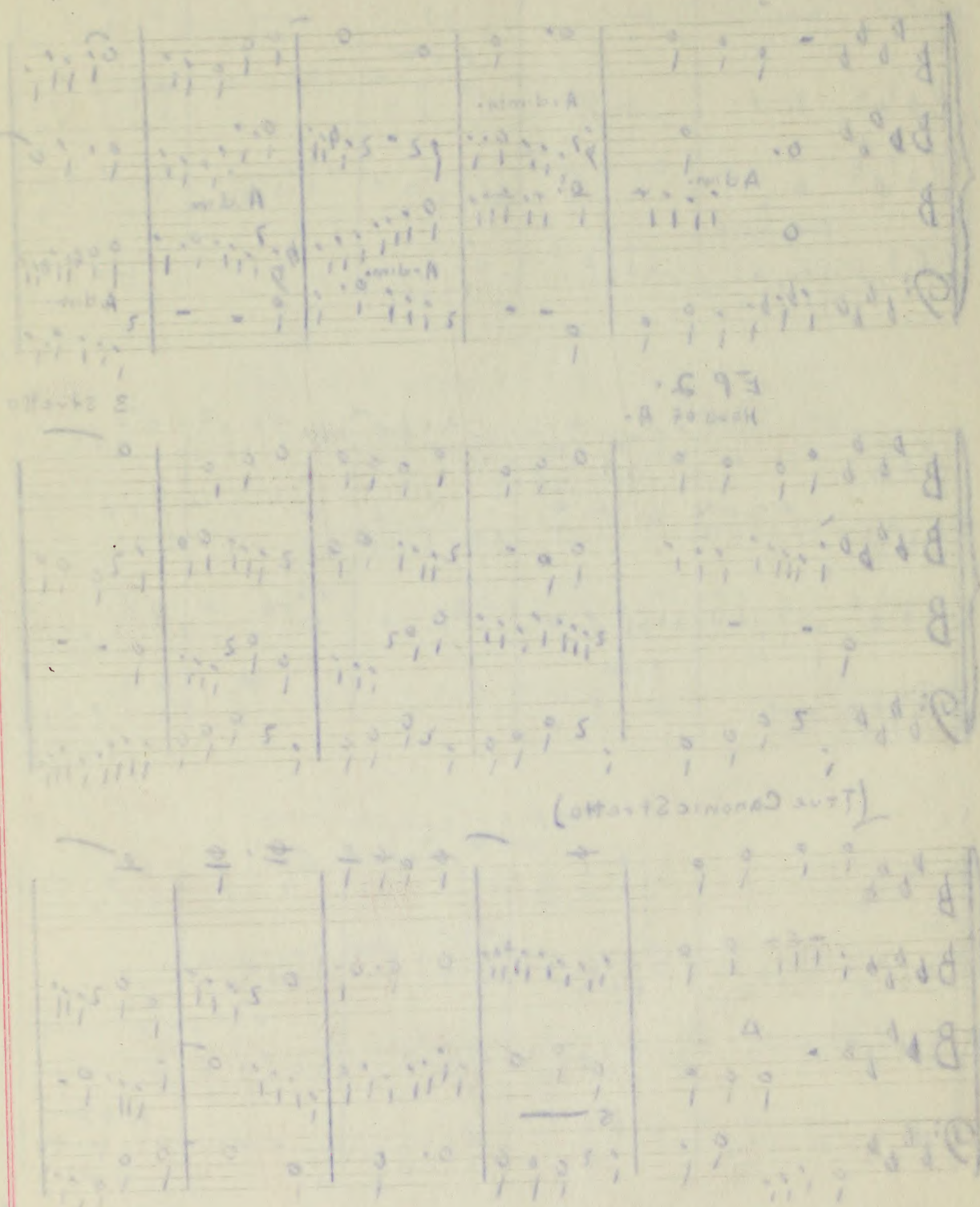
EP 2.
Head of A.

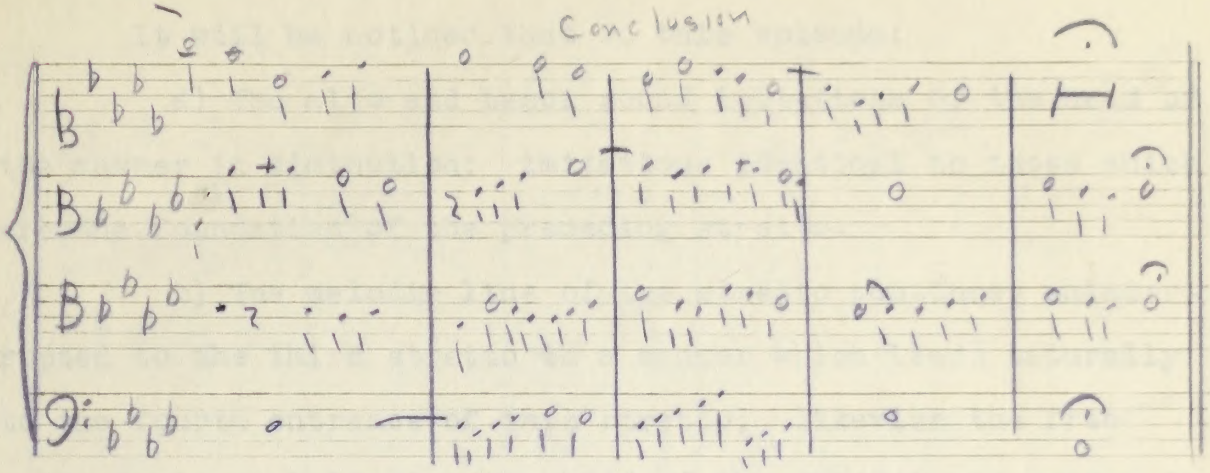
3 stretto



(True Canonic Stretto)

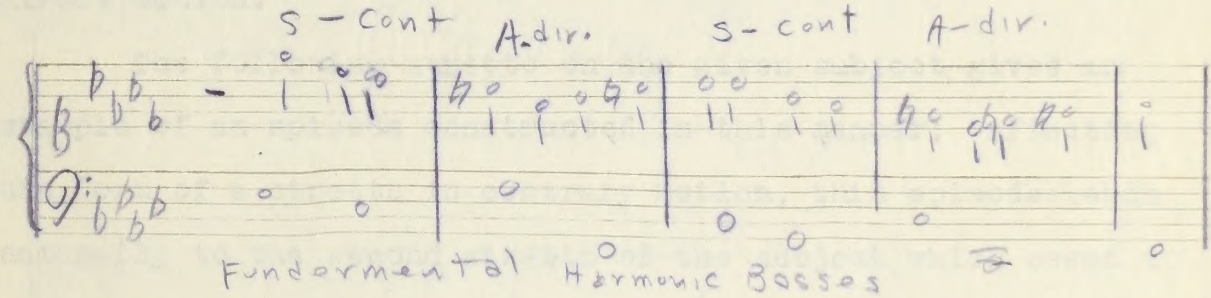






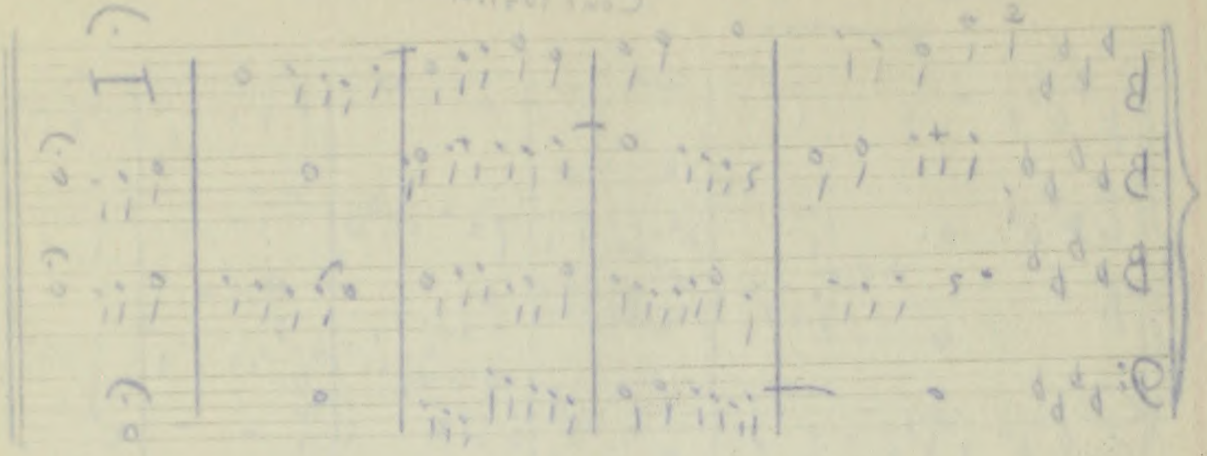
376. JOINING THE EPISODE WITH THE STRETTO. Analysis shows that the episodes in the prededing stretto are constructed in a manner analogous to the episode in the second section of the fugue; they differ only in the great brevity of the themes and in the more compact writing.

The melodic plan of the first episode (beginning at the twelfth measure) could be figured thus:



The four voices imitate each other and the free parts are borrowed from the countersubject.

377. In the second episode the melodic line is in the soprano; the alto and tenor imitate each other, and the bass imitates itself.



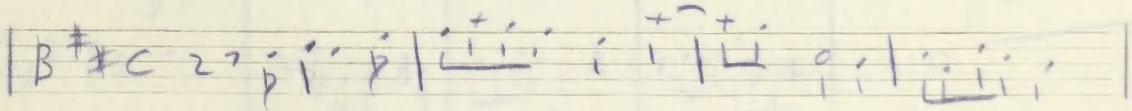
It will be noticed that in this episode:

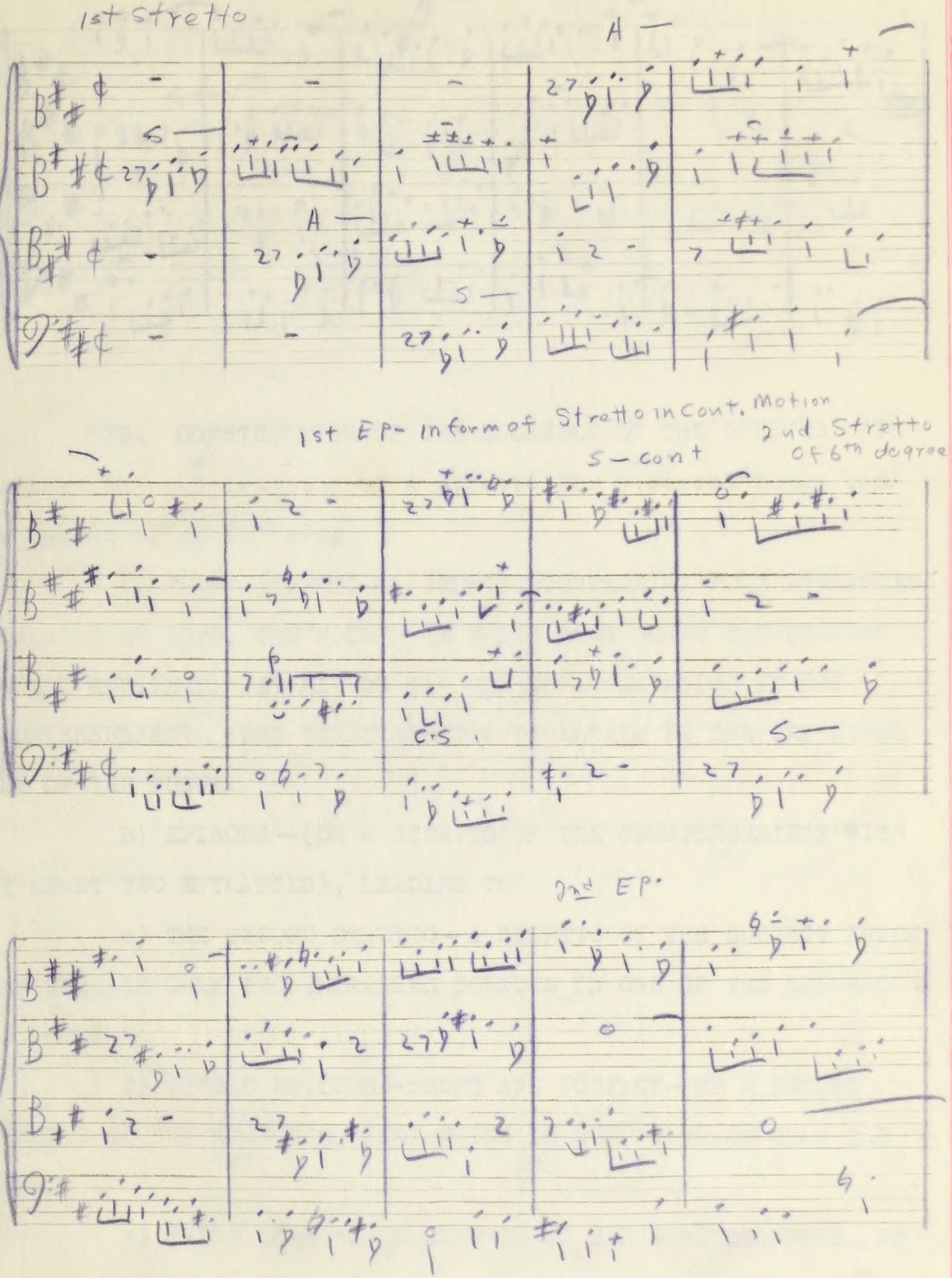
a) The alto and tenor sound imitations of the head of the answer in diminution; imitations identical to those which are the foundation of the preceding stretto.

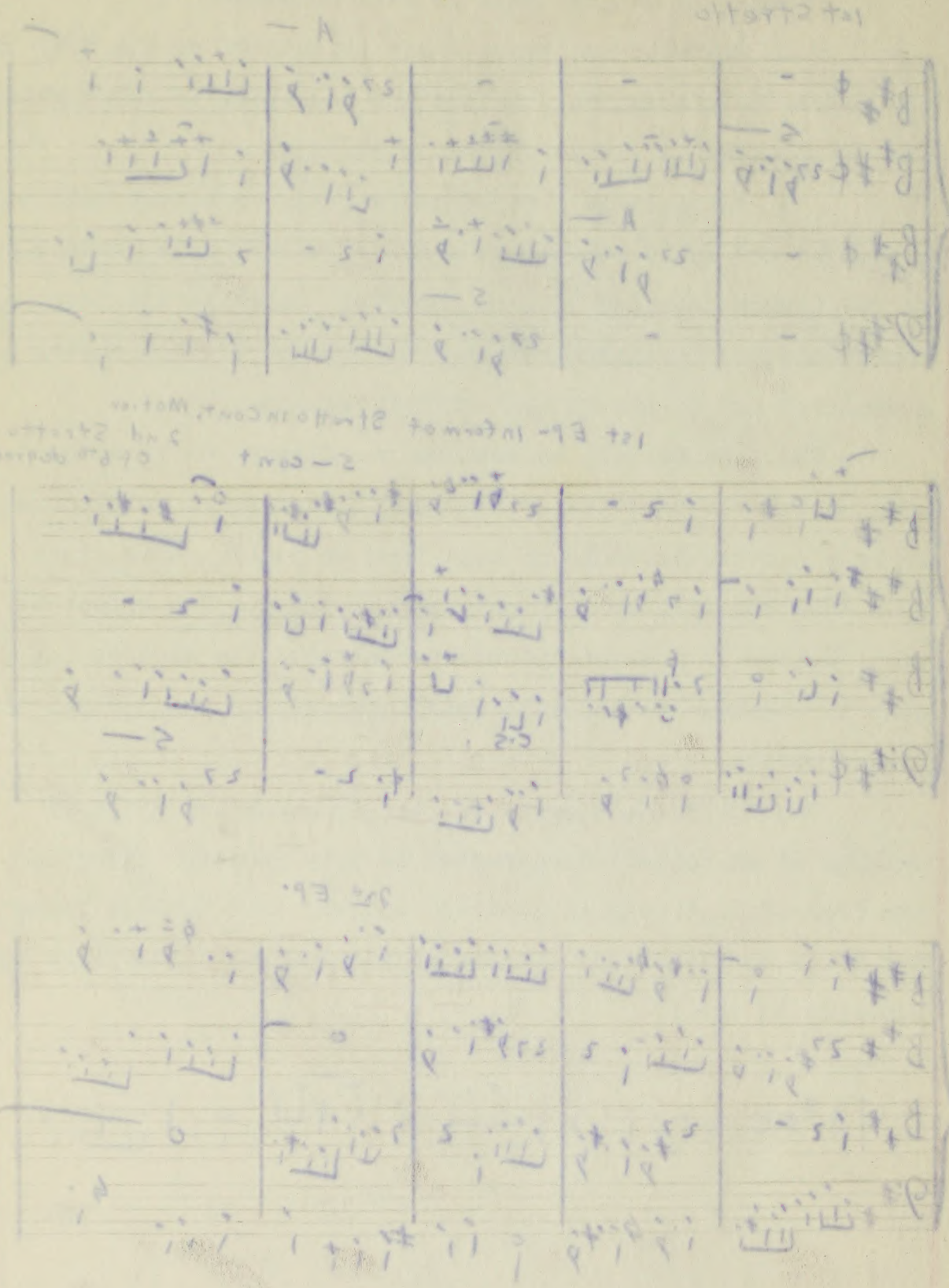
b) The melodic line of the stretto continues uninterrupted to the third stretto in a manner which leads naturally to the fourth entrance of this stretto; likewise the free parts continue imitating the head of the subject and answer in diminution and in direct and contrary motion.

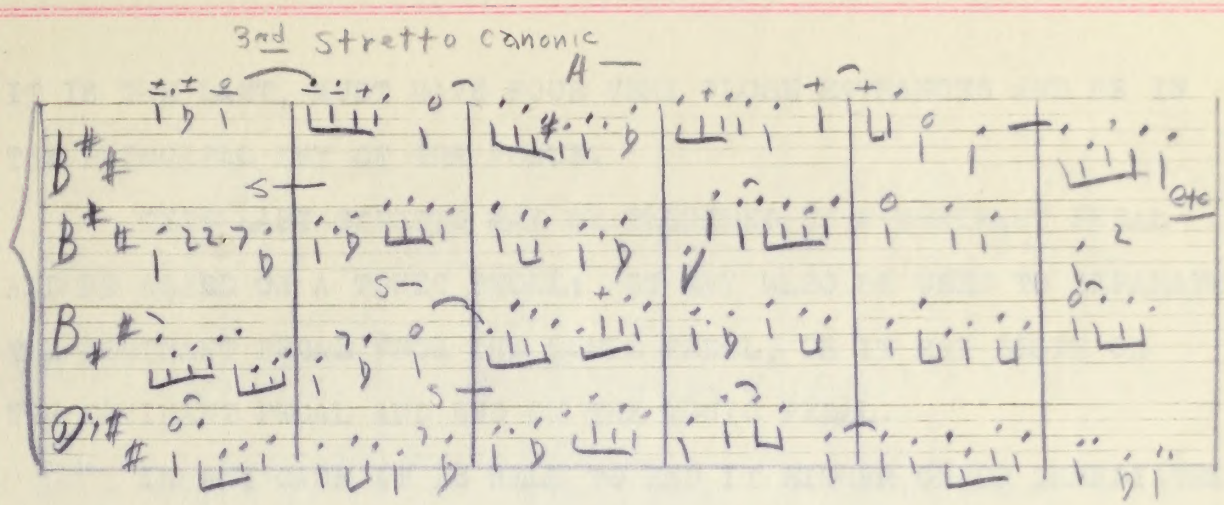
378. It is well to combine the figures of an episode of a stretto so that the episode can be continued uninterruptedly by a stretto (canonic or not, free or real); this gives much more cohesion to this part of the fugue. The effect is still better if a short episode presenting the head of the subject in contrary motion is joined naturally to the stretto in direct motion.

The following stretto on the given subject gives an example of an episode constructed in this manner; affecting the form of a stretto in contrary motion, this episode leads naturally to the second stretto of the subject which seems to continue it thus:




1st stretto
A
S
1st EP- in form of Stretto in Cont. Motion
S — cont
2nd Stretto
of 6th degree
C.S.
2nd EP.





379. CONSTRUCTION OF THE ENSEMBLE OF THE STRETTO. In general the construction of a stretto for a school fugue can be summed up as follows:

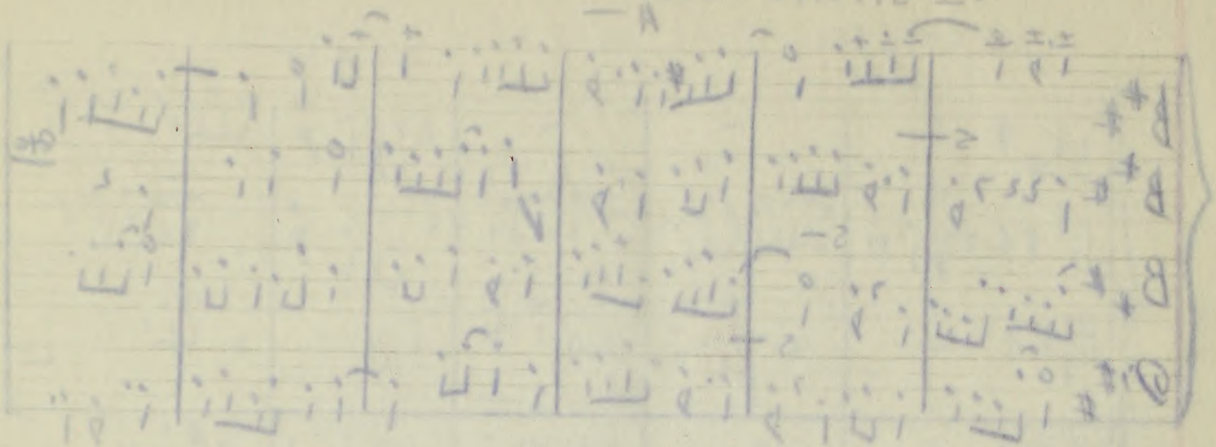
a) FIRST STRETTO—A STRETTO CONTAINING FOUR ENTRANCES (CANONIC OR NOT), THE FOURTH OF WHICH MUST SOUND THE SUBJECT IN ITS ENTIRETY; IT MAY OR MAY NOT BE ACCOMPANIED BY THE COUNTERSUBJECT. THE FIRST STRETTO IS ALWAYS IN THE PRINCIPAL KEY OF THE FUGUE.

b) EPISODE—(OR A STRETTO OF THE COUNTERSUBJECT WITH AT LEAST TWO ENTRANCES), LEADING TO

c) THE SECOND STRETTO—A STRETTO OF THE SUBJECT WHICH MAY CONTAIN ONLY TWO ENTRANCES SOUNDED IN ONE OF THE NEIGHBORING KEYS.

d) SECOND EPISODE—SHORT AND COMPACT—OR A SECOND STRETTO OF THE COUNTERSUBJECT WHICH IS MORE COMPACT THAN THE FIRST.

e) THIRD STRETTO—A STRETTO OF THE SUBJECT WHICH, IF



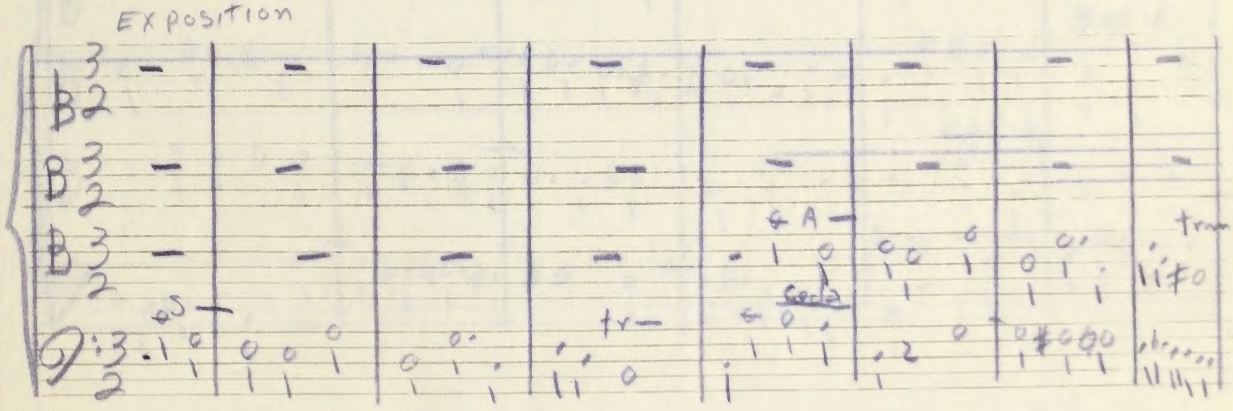
IT IS THE LAST, MUST HAVE FOUR VERY CLOSE ENTRANCES AND BE IN THE PRINCIPAL KEY OF THE FUGUE.

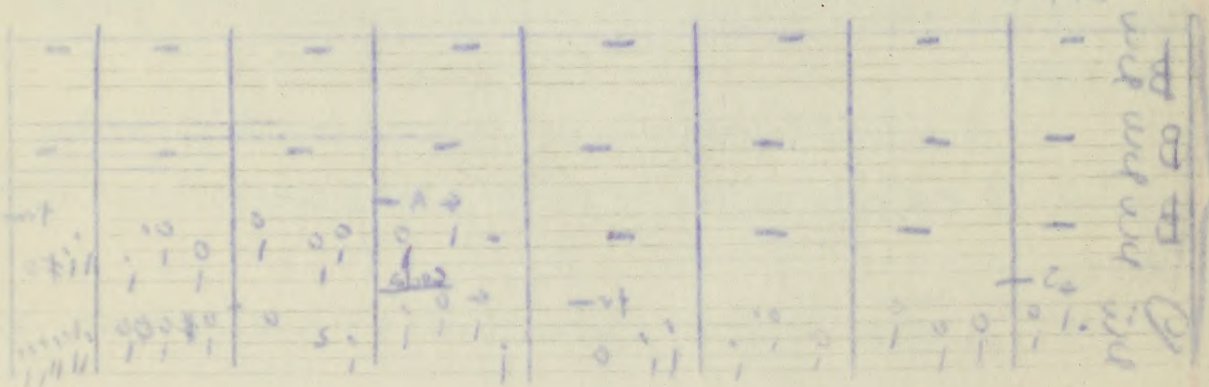
THIS LAST STRETTO MAY BE PRECEDED BY A DOMINANT PEDAL AND BE HEARD ON A TONIC PEDAL; IT MAY ALSO BE USED TO SEPARATE THE DOMINANT PEDAL FROM THE TONIC PEDAL, OR IT MAY BEGIN ON THE DOMINANT PEDAL AND END ON THE TONIC PEDAL.

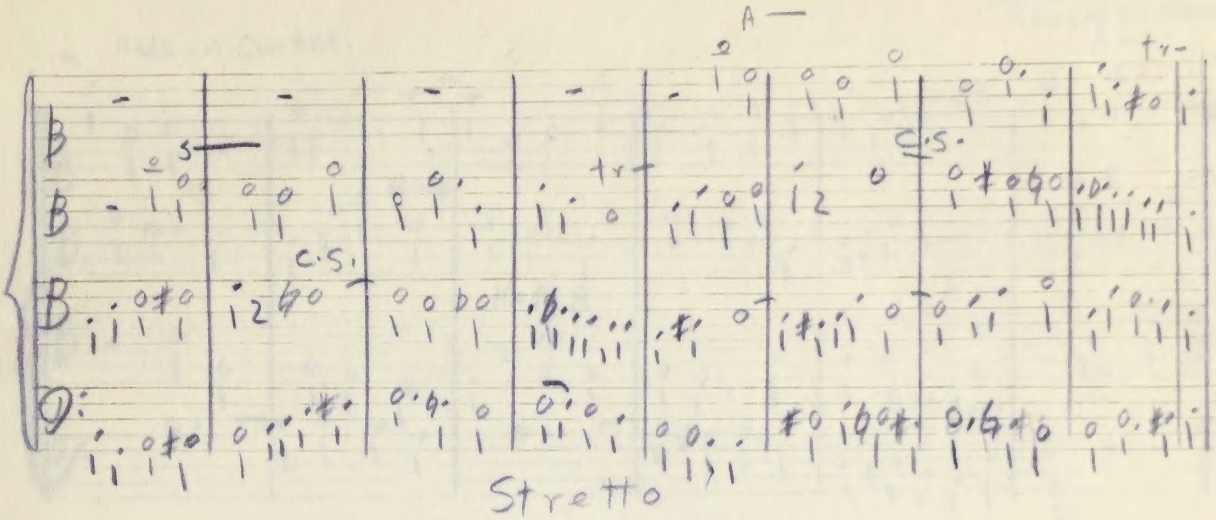
IN ANY CASE IT IS WELL TO END IT EITHER ON OR IMMEDIATELY AFTER THE TONIC PEDAL.

380. THE INVERTED STRETTO. Formerly it was the custom, in the school fugue, to preced the pedal by an inverted stretto; i. e., one beginning with the answer; this may still be done, provided it is of musical interest, but it is not obligatory.

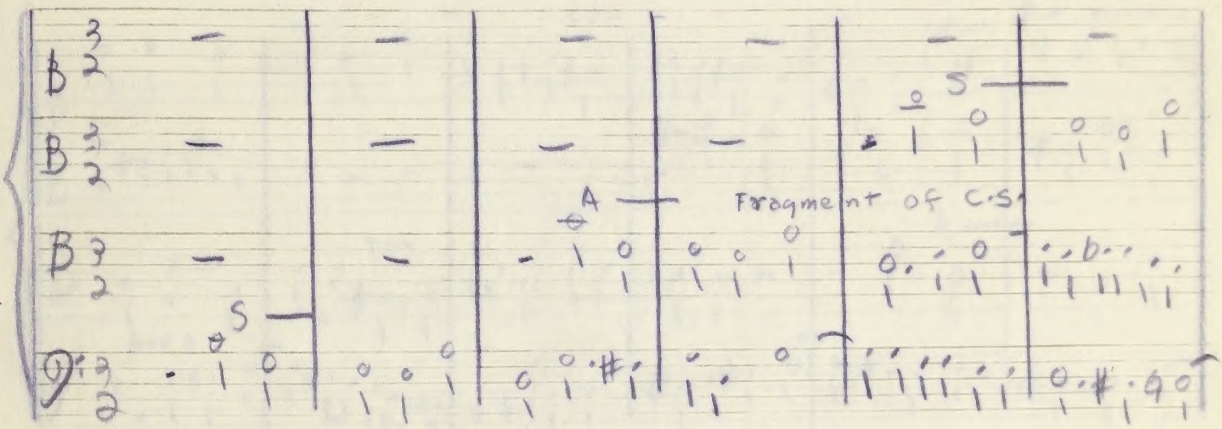
381. A STRETTO ANALYZED. We will now analyze in its entirety a stretto written for a school fugue; we will first show the exposition. The subject is of little musical interest; for this reason it will serve to show the student what can be done with an insignificant subject, always provided it lends itself to combinations, without which it would be impossible to have a fugue:

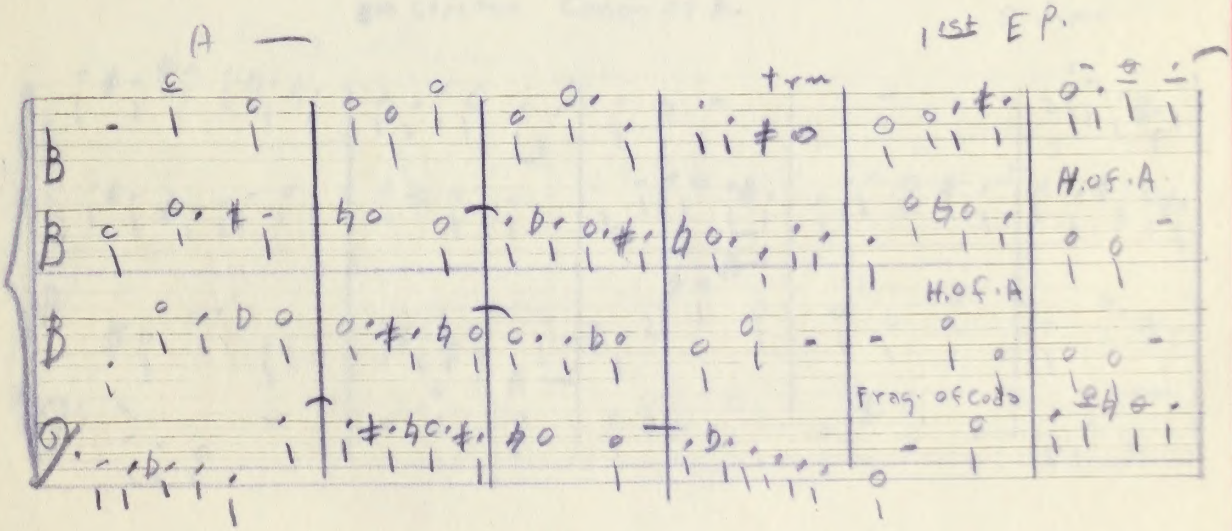


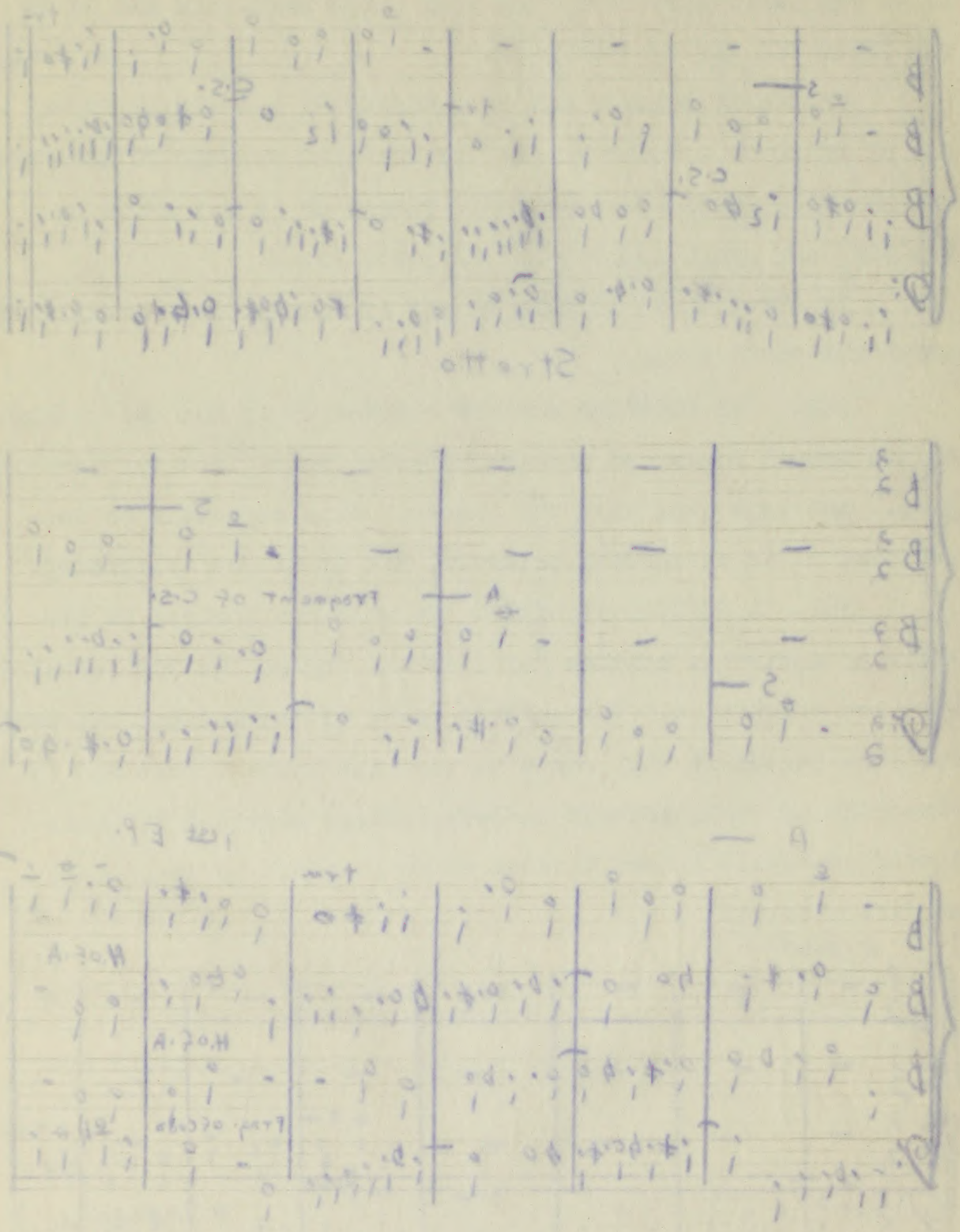


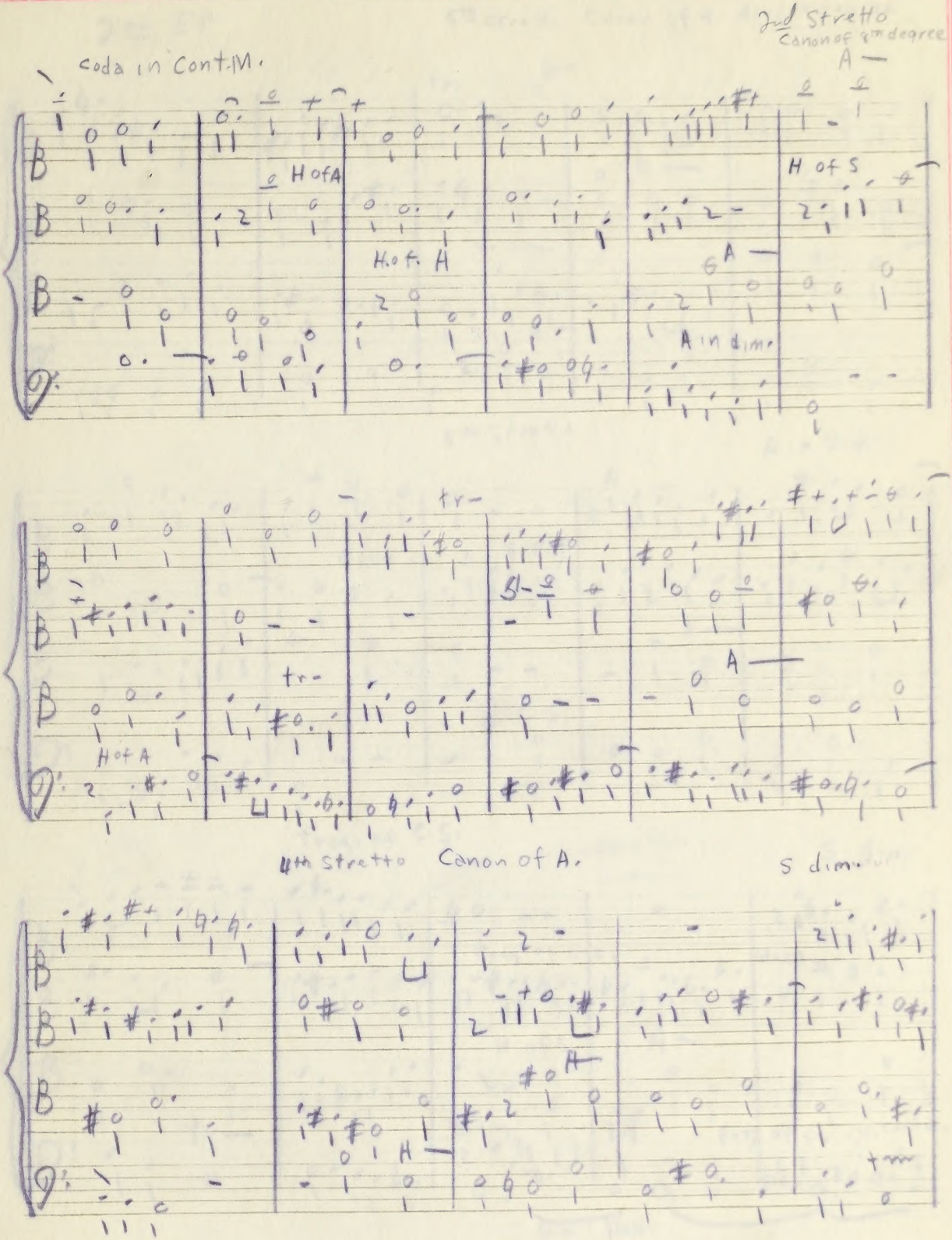

A
tr
S
C.S.
tr
C.S.
C.S.

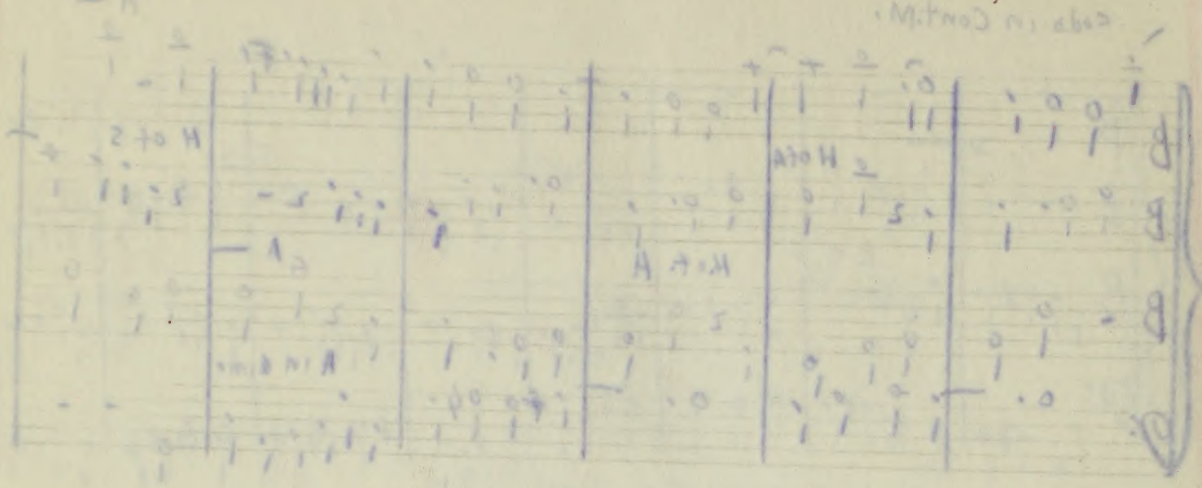
Stretto

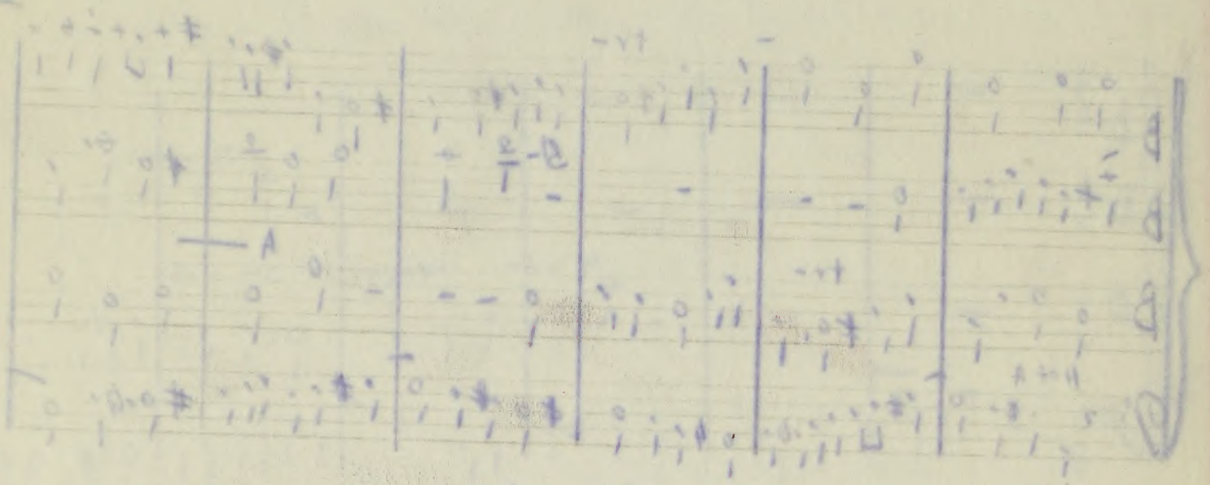

S
A
Fragment of C.S.
S

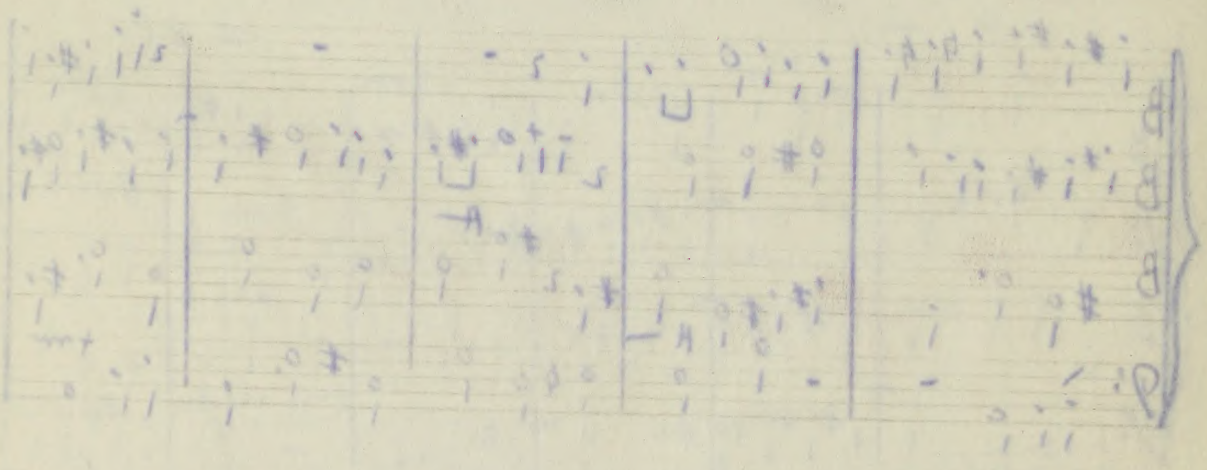

A
1st E.P.
trm
H. of A.
H. of A.
Frag. of coda




2d Stretto
Canon of 3rd degree
A
Coda in Cont. M.
H of A
H. of. H
H of S
A
A in dim.
tr
tr
H of A
4th Stretto Canon of A.
5 dim.
A
H

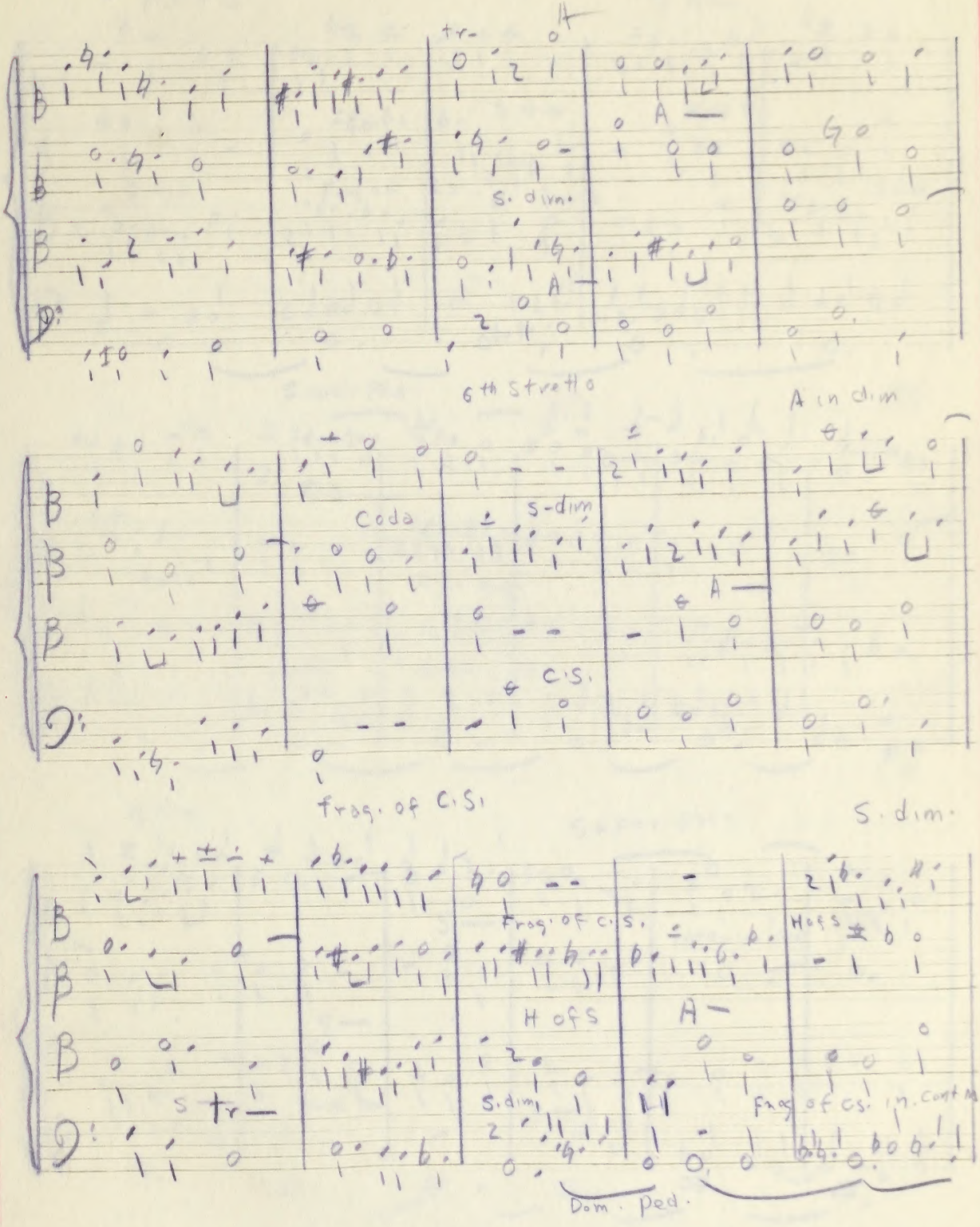


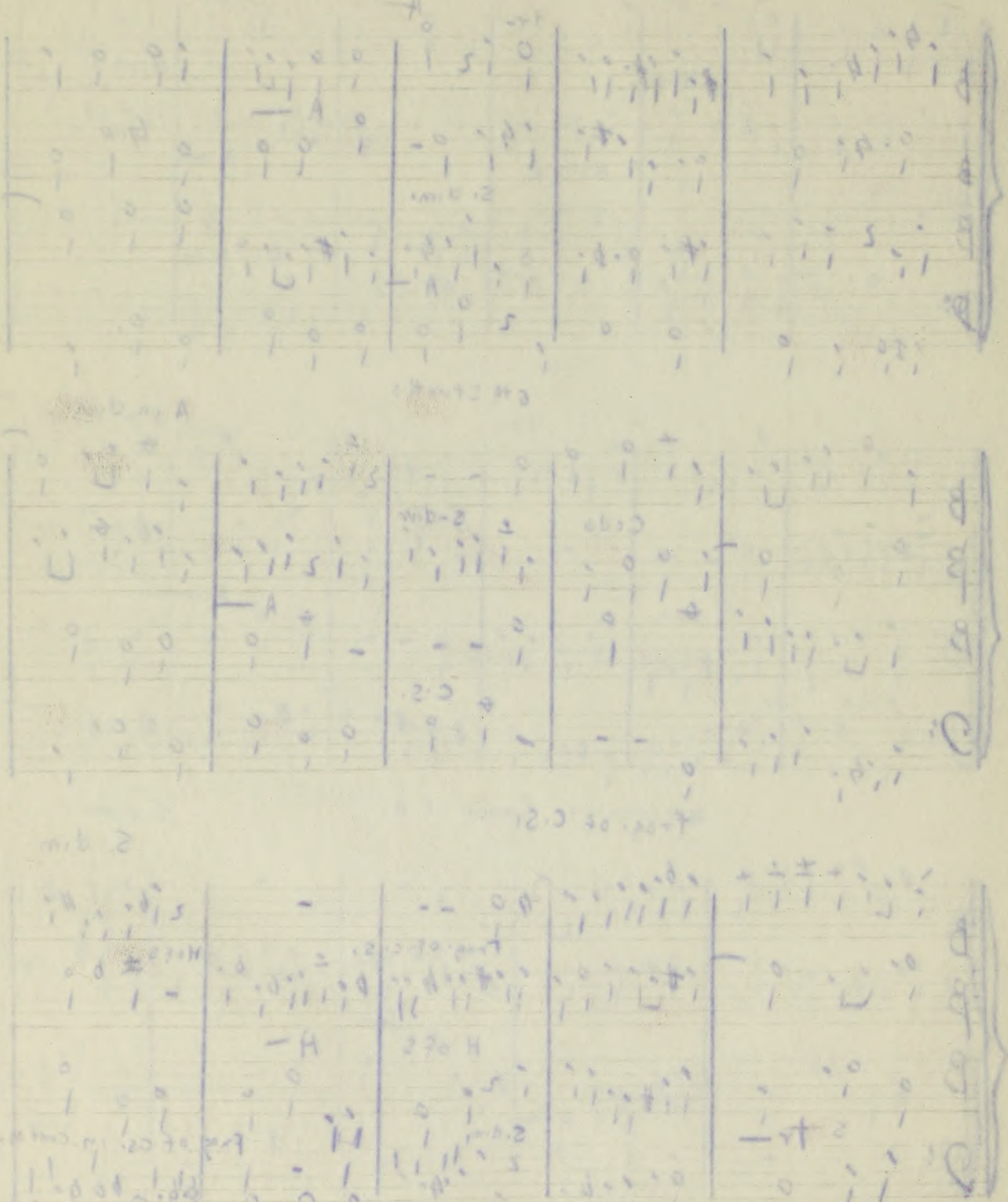


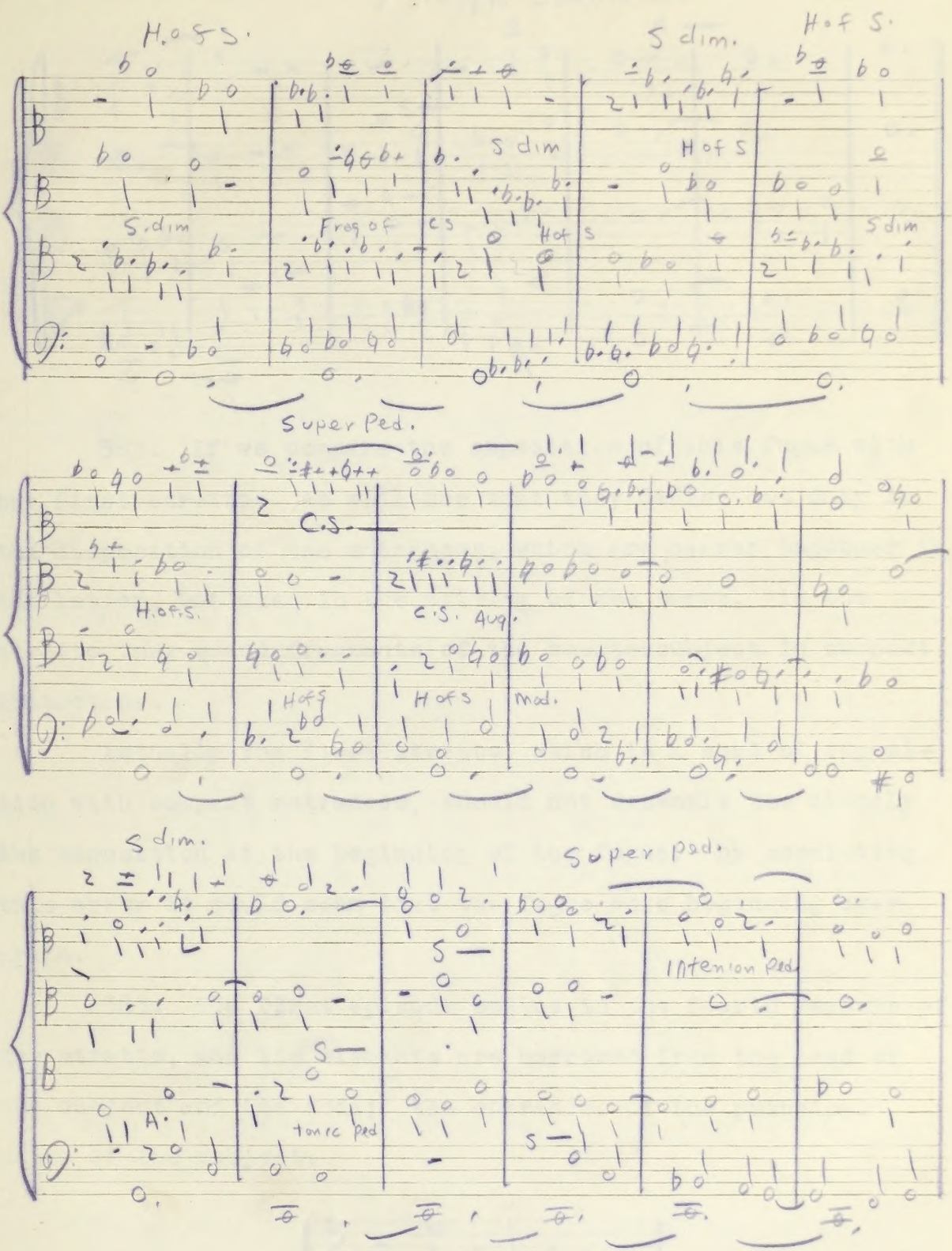


2nd EP.

5th stretto Canon of A. At 6th degree



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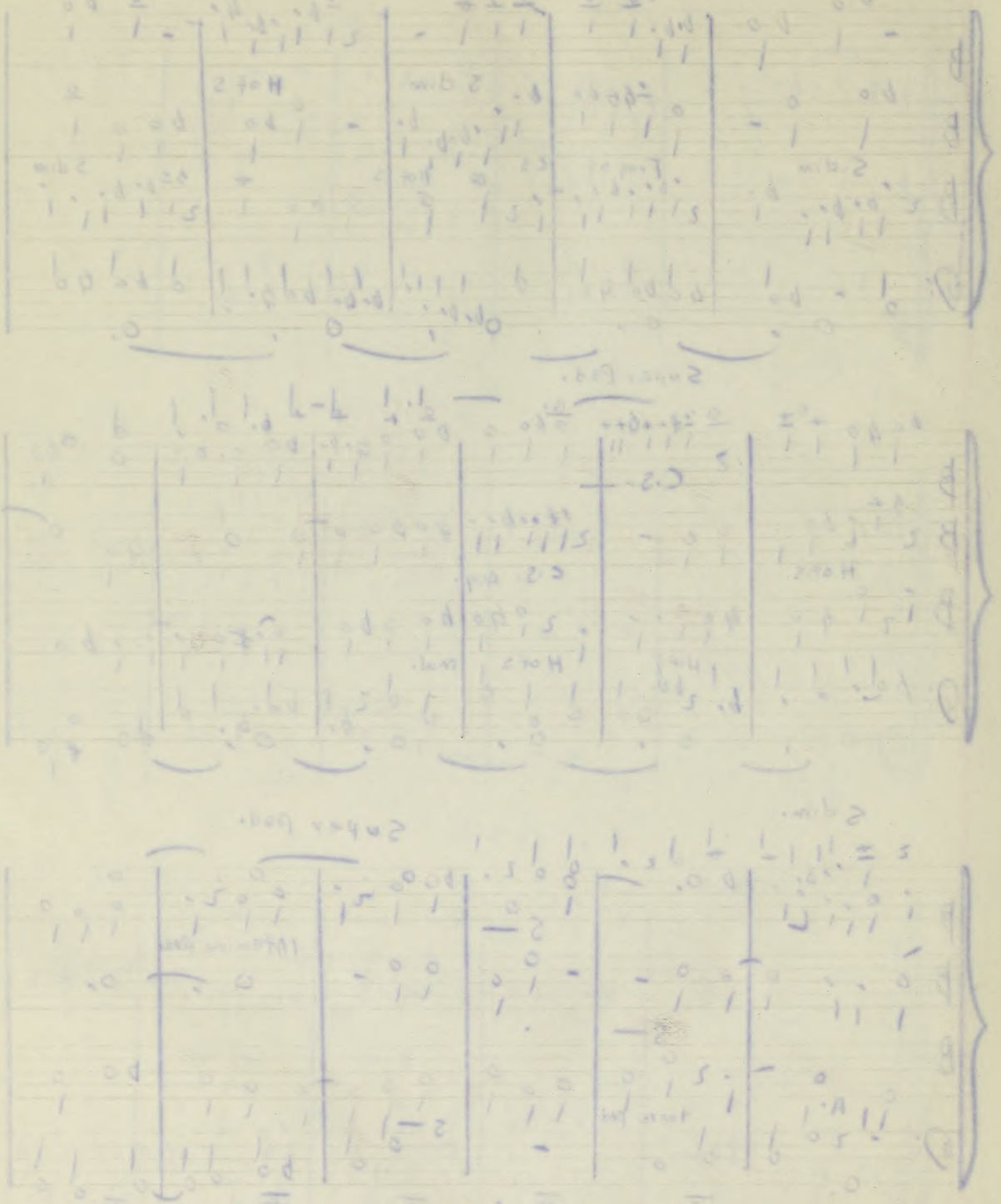
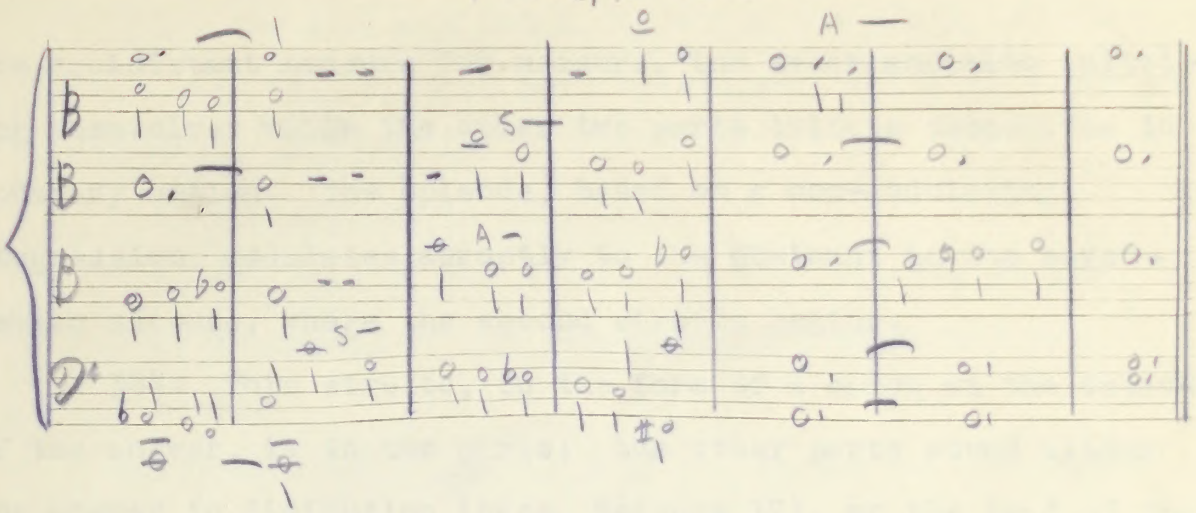


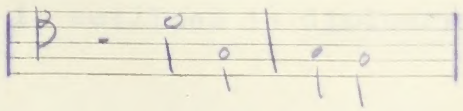
7th Stretto Conclusion

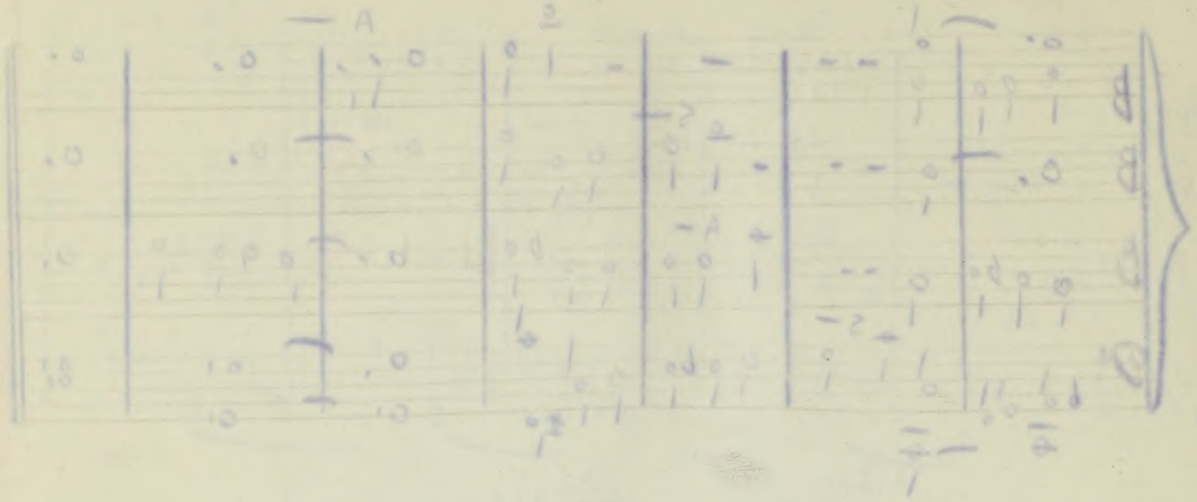


382. If we compare the exposition of this fugue with the first stretto, we will see that they differ not only in the disposition of the entrances, which are nearer together in the latter, but also in the writing of the parts; in the stretto they sound fragments of the countersubject in compact imitations.

Actually the first stretto, which is a sort of exposition with compact entrances, should not resemble too closely the exposition at the beginning of the fugue; by committing this error it would seem that the fugue were beginning over again.

383. The first episode begins in the fourth measure of the stretto, and its elements are borrowed from the head of the subject and its coda; the entrances of the principal theme of the subject:





are equidistant measure for measure, the tenor and alto imitating themselves while the other two parts imitate themselves in contrary motion. The episode, based on a non-modulating progression, modulates abruptly to the dominant in the seventeenth measure, where the second stretto begins.

384. This stretto, in the form of a canon at the octave of the answer, is in two parts; the other parts sound either the answer in diminution (bass, measure 17), or the head of the subject and of the answer in diminution and in contrary motion (alto and bass, measures 18, 19).

The third stretto, more compact than the preceding, presents, in the mediant, a canon of the subject and answer at the octave between the alto and tenor.

The fourth stretto is based on a canon of the answer at the fifth above; this canon in between the bass and tenor and at the same distance as the preceding canon.

385. The second, third, and fourth strettos succeed each other without interruption; an episode of two measures, formed from fragments of the subject in diminution, serves as a transition between the fourth and fifth strettos; the latter begins in three parts; the bass and alto alone sound the canon which ends on a cadence in the principal key leading to a sixth canonic stretto of the subject and answer; at the same time an identical stretto is outlined in diminution in the upper two parts.

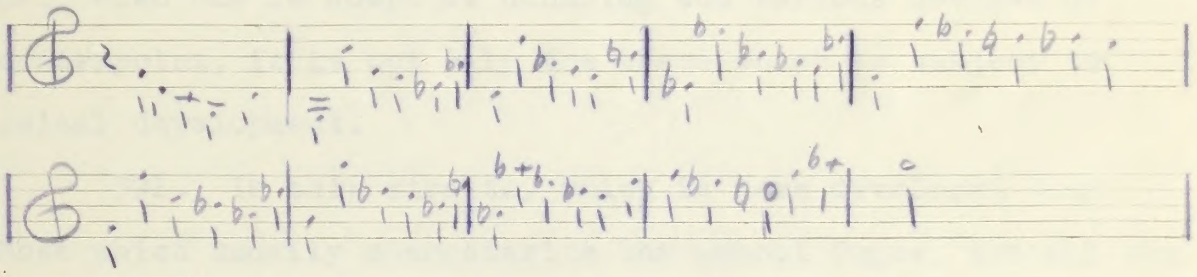
386. The dominant pedal, to which the sixth stretto joins (measure 42), is much more intricate; actually there is a simultaneous sounding of

a) The subject in diminution.

b) The head of the subject in its original state.

c) Fragments of the countersubject in direct or contrary motion.

Whatever else may be said of it, it can be considered a developed and compact episode of which the melodic line, to the end of the fiftieth measure, could be figured as follows:



387. Without entering into detail concerning the musical composition of this pedal, as we will touch upon this in a later chapter, we simply want to say that this part of the pedal is composed of two groups of four measures which are harmonically and melodically similar in their ensemble.

388. At the fifty-first measure a stretto of the countersubject, in a canon at the octave, begins on a double pedal (above and below), while the bass sounds the principal theme of the fugue; at the fifty seventh measure the pedal goes to the tonic by means of an interrupted cadence, and sustains a compact episode formed from imitations of the head

of the subject, while the melodic line begun at the fifty-first measure continues in the two soprano parts.

389. The tonic pedal ends at the end of the sixty-second measure, and after four close entrances of the subject and answer, of which only the head is heard (seventh stretto), we arrive at the end of the fugue *via* a perfect cadence.

390. By carefully analyzing this stretto, students will understand that in none of the parts is there any material that was not taken from the exposition; they will further see that, when one is adept at handling the various devices of counterpoint, it is not only the theme which is subject to musical development.

391. In this stretto, which is more developed than those which usually characterize the school fugue, not all the combinations to which the subject lends itself have been used. We earnestly urge students to take this subject and, after having analyzed it methodically, look again for all the canons and imitations of the subject, answer, and countersubject, and construct another stretto including different combinations from those used here.

CHAPTER XII

THE MUSICAL COMPOSITION OF THE FUGUE

392. The essentials of a good fugue are:

a) CONTINUITY OF WRITING

b) UNITY IF STYLE

393. To assure ourselves of these conditions certain theorists have forbidden the use of the perfect cadence in the fugue, reserving it for the conclusion; common sense tells us that this prohibition is needless.

394. Evidently, if we view the fugue as an ensemble of processes designed only to carry a subject to different keys, we will never obtain anything but artificial construction, the the joints of which should be carefully hidden by the use of certain harmonic devices well known to musicians. Continuity of writing will be assured only if we completely abstain from the use of perfect cadences; the slightest stop in a work of this kind gives a feeling of a definite conclusion, at which, in the school fugue, we must arrive only at certain well chosen points.

395. Entirely different will be the impression if we consider the fugue as a development of a musical idea. BY A MUSICAL IDEA WE MUST UNDERSTAND AN ENSEMBLE OF RHYTHMS AND MELODIC DESIGNS, JUST AS BY DEVELOPING A THEME MUSICALLY WE MEAN CREATING WITH THE RHYTHMS WHICH COMPOSE THIS THEME A SERIES OF NEW MELODIC FORMS DERIVED NATURALLY AND LOGICALLY FROM EACH OTHER.

396. Viewed in this way the fugue will naturally appear as it really is; the exposition once finished, THE FUGUE IS THE DEVELOPMENT OF A MUSICAL IDEA BY THE UNINTERRUPTED CREATION OF NEW MELODIC FORMS DRAWN FROM THIS IDEA AND EXPRESSED IN THE STYLE OF REGULAR PERIODIC IMITATION.

IN OTHER WORDS, THE FUGUE IS A LONG AND UNIQUE EPISODE, IN MULTIPLE MELODIC FORMS, IN IMITATIONS WHICH GET CLOSER AND CLOSER TOGETHER, REFERING BACK PERIODICALLY TO THE ORIGINAL THEME EITHER IN THE PRINCIPAL KEY OR IN SOME NEIGHBORING KEY.

397. It is in this form, without exception, that all the fugues of the great masters are presented to us, and it is in this way especially that the fugues differ from those given us as models in the school. Here we have an artificial assemblage of pieces without life or style—the use of formulas does not constitute style—melodically flat and void of any sort of artistic feeling or color; there, on the contrary, the process continues toward a well defined goal, with expression and life, so indispensable to any work of art, and with a unity of style and a variety of melodic forms.

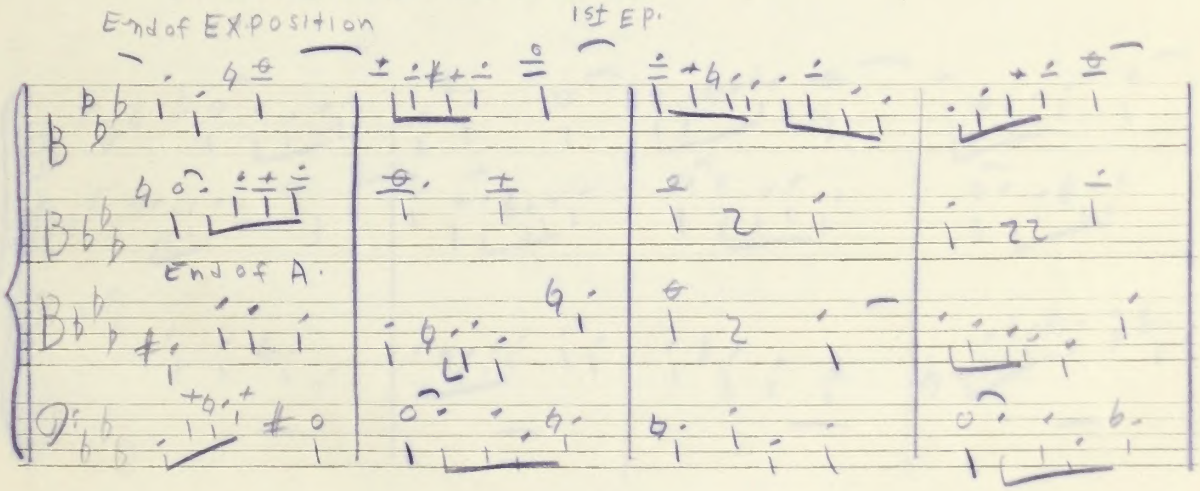
The masters have proved that the fugue can express ideas; we must be sure to see there something more than just a process of repeating formulas.

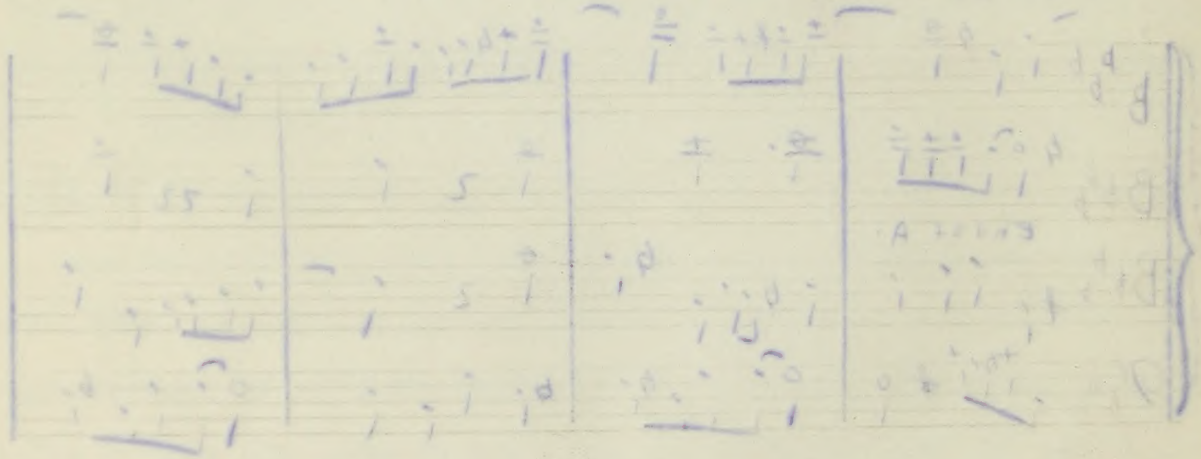
398. CONTINUITY OF WRITING AND MELODIC LINE. Continuity of writing in a fugue can be assured by the observation of a single principle: NEVER ALLOW ALL THE PARTS TO REST AT ONCE.

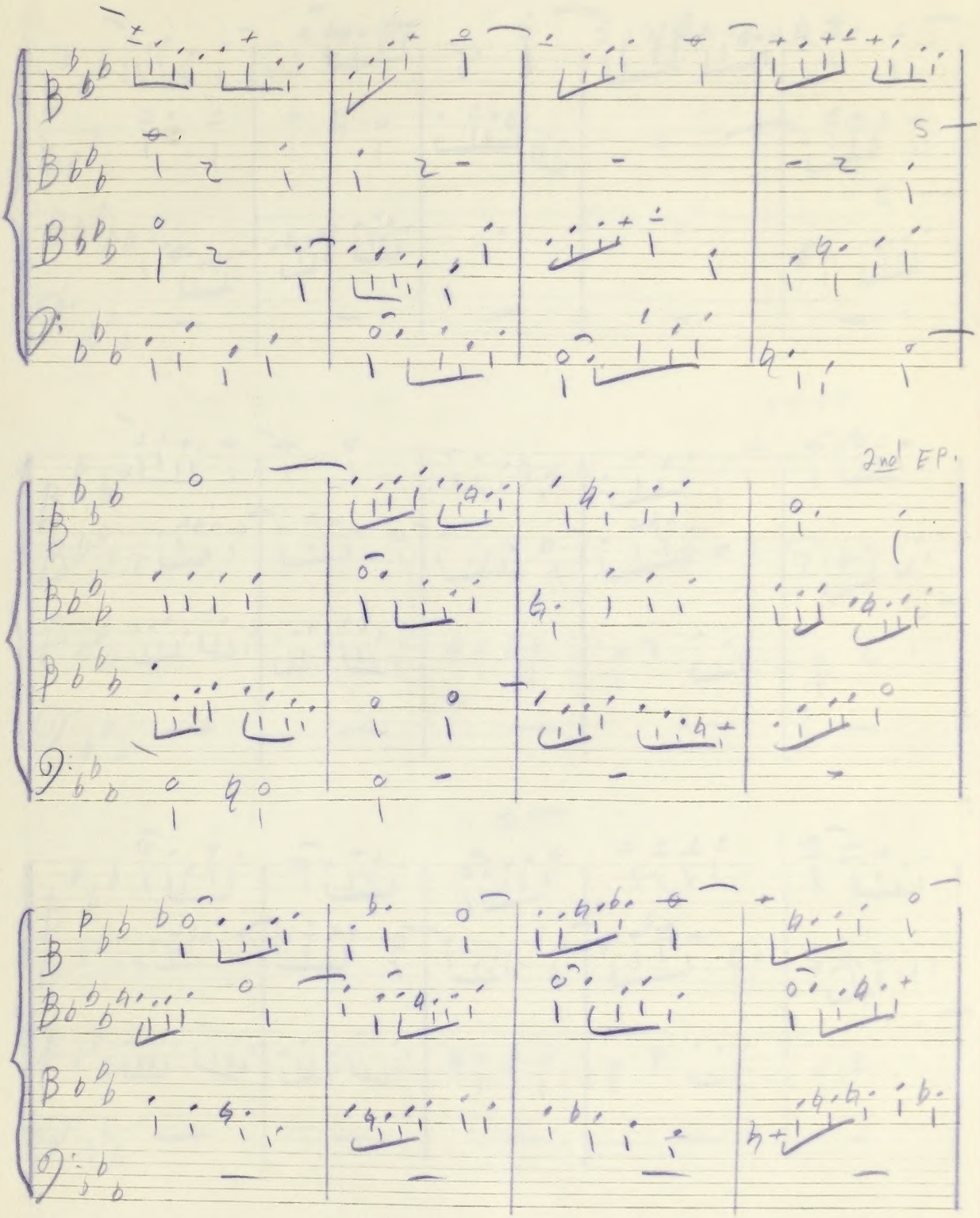
One thing most essential is the continuity of the melodic line.

This quality can be obtained if we are careful in handling the transitions, and especially those in which the subject, each time it appears, is a logical continuation of the episode which preceds it; likewise, through the free parts which accompany it, it must prepare naturally the episode which follows it. This can be briefly expressed by saying that the two episodes must join the subject, one beginning as the other finishes, as will be seen from the following examples.

Bach, Organ Fugue in C Minor:



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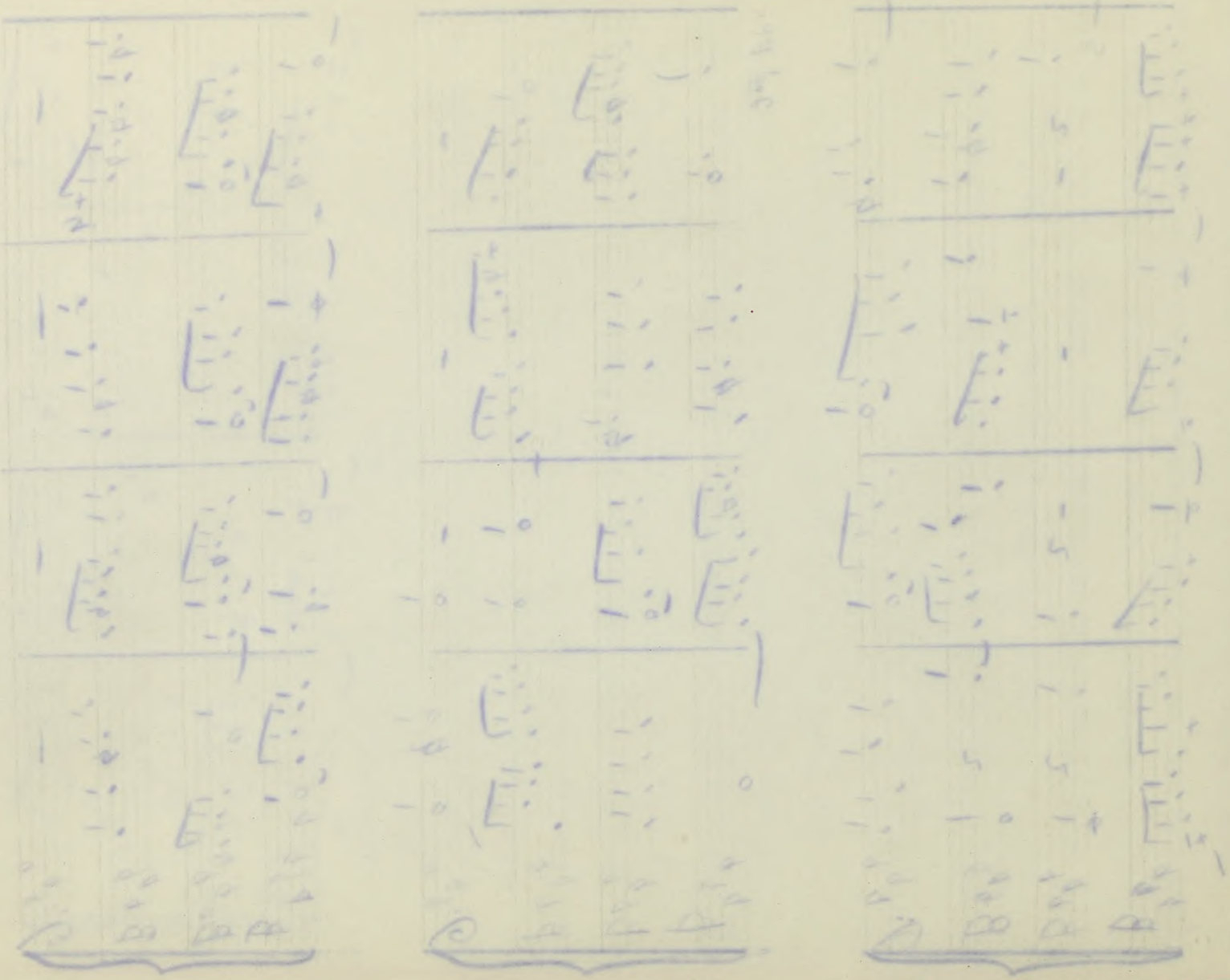

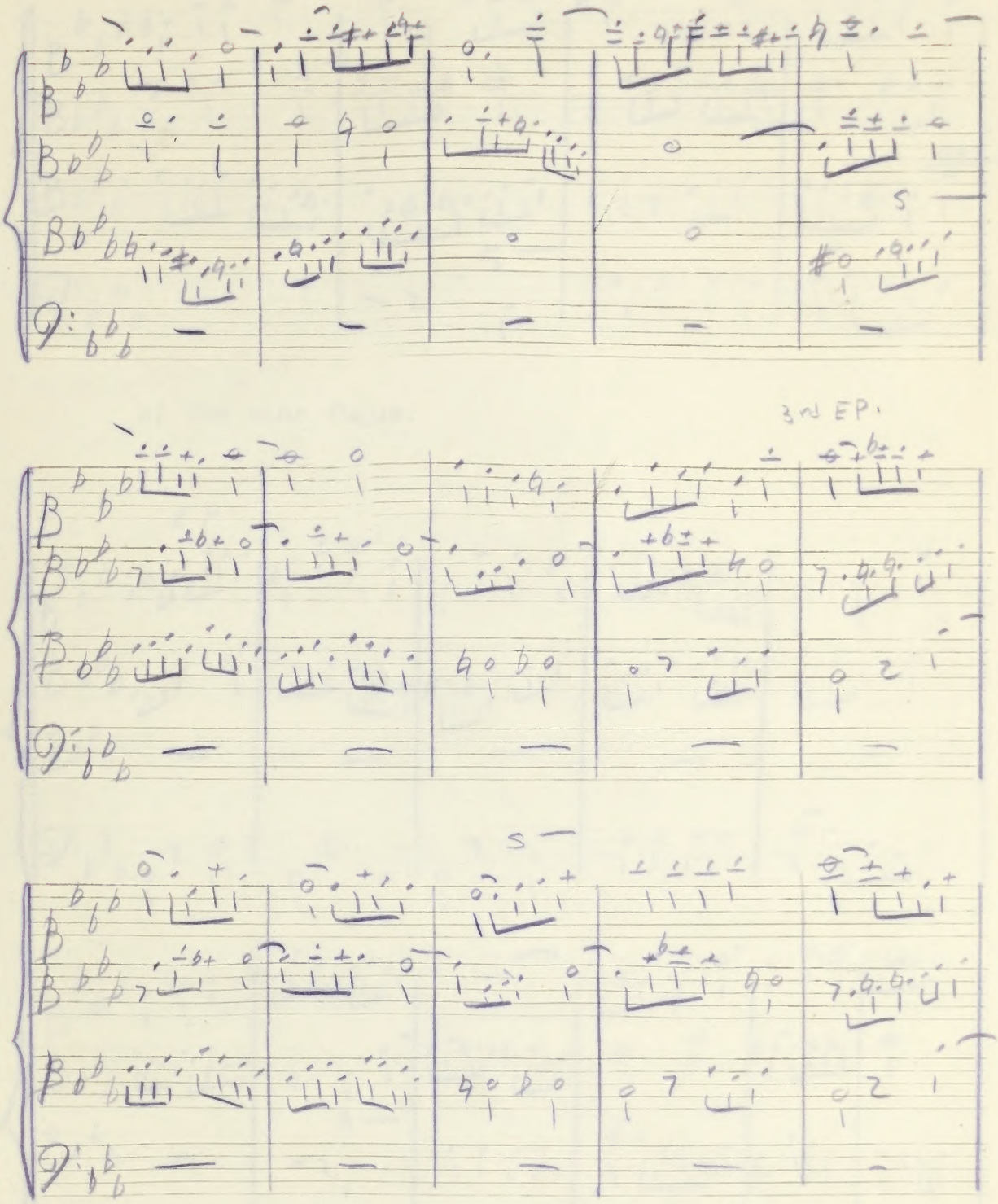
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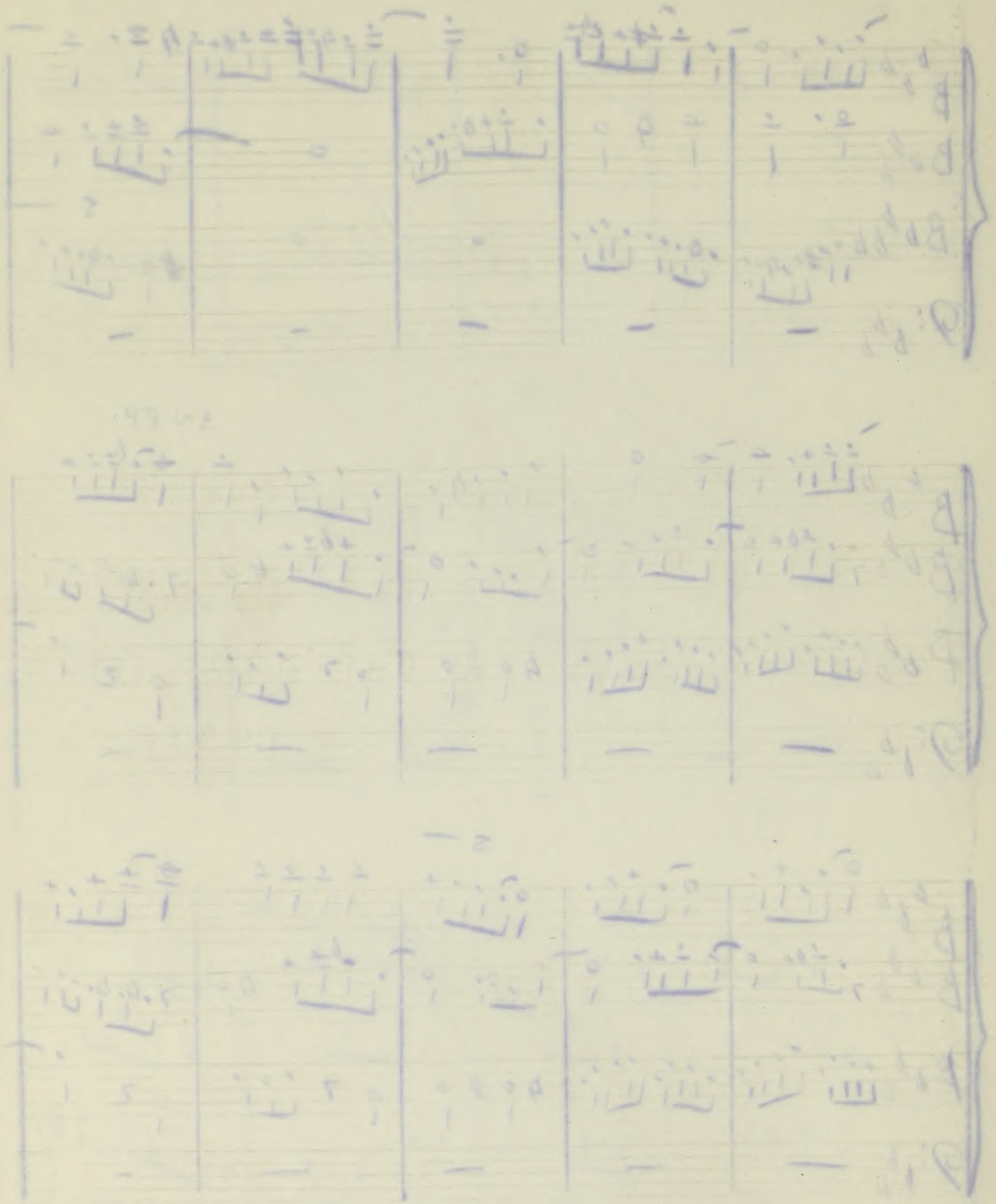
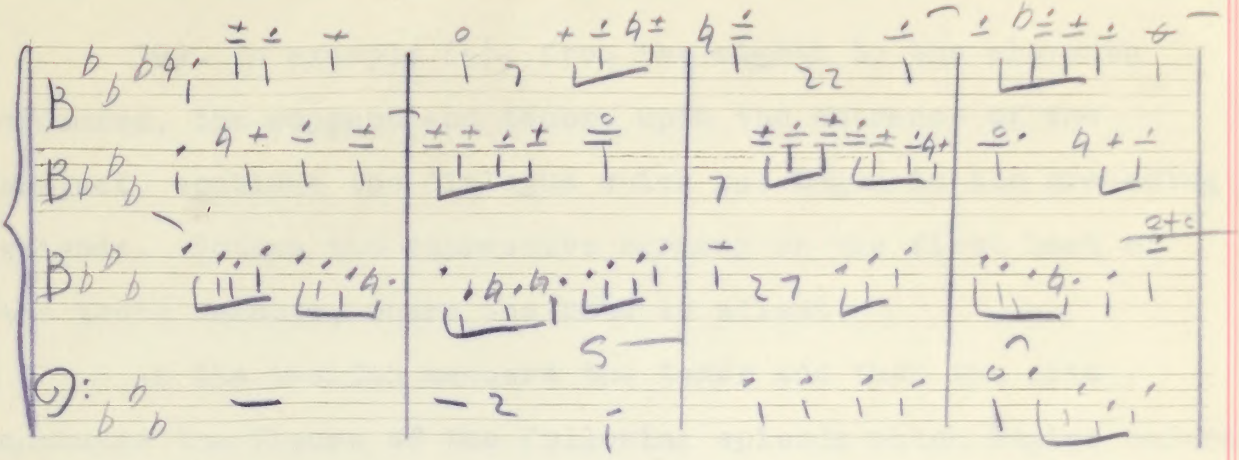
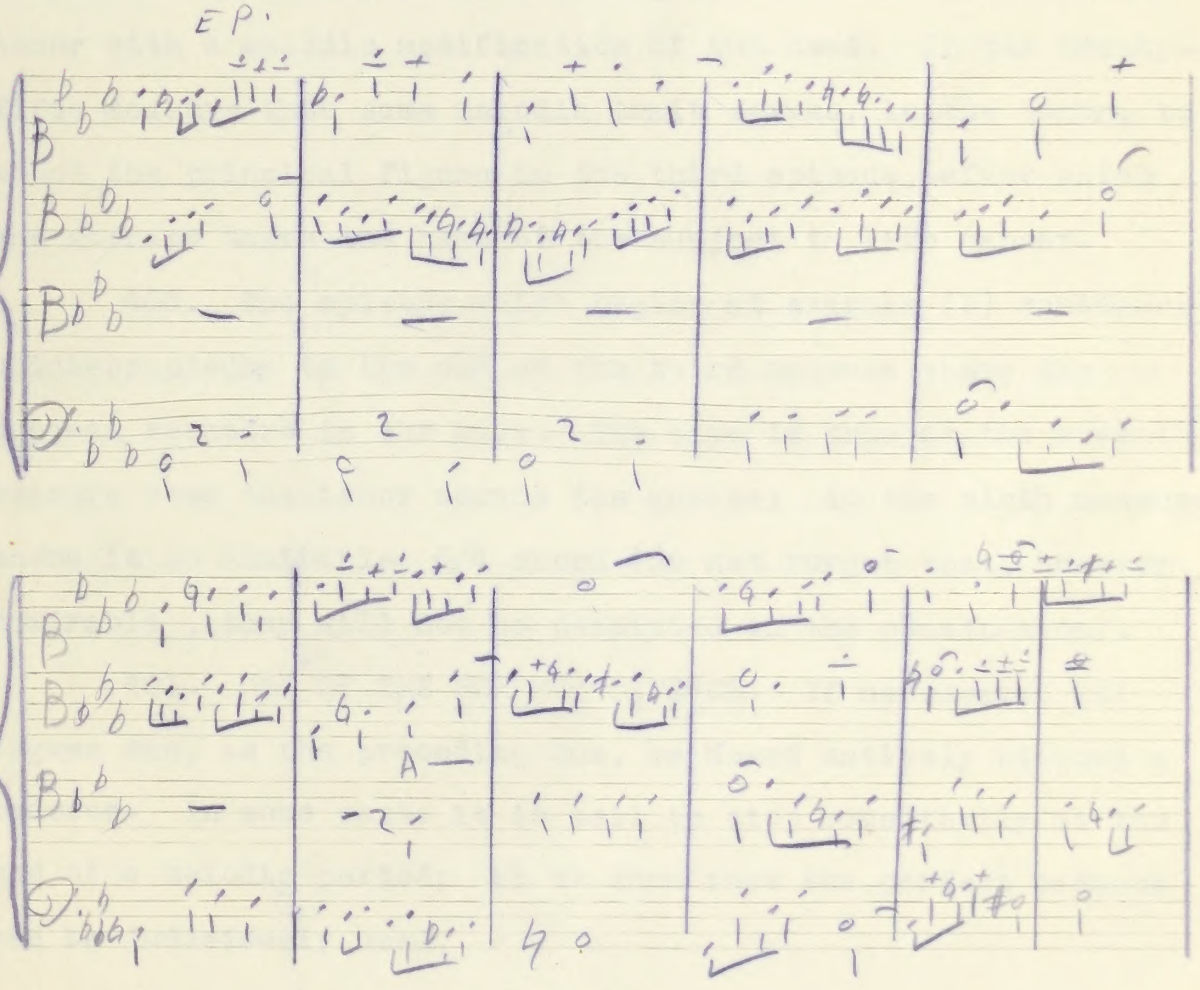
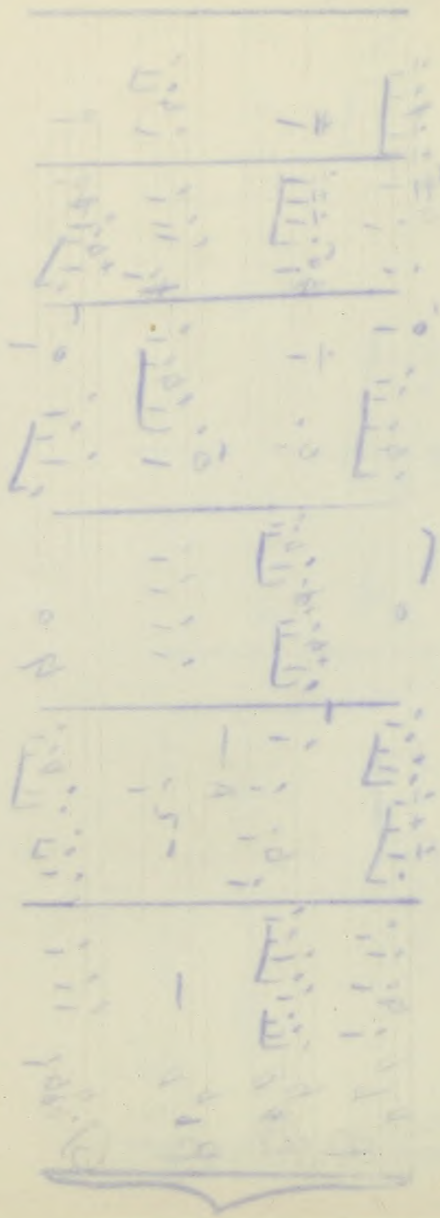
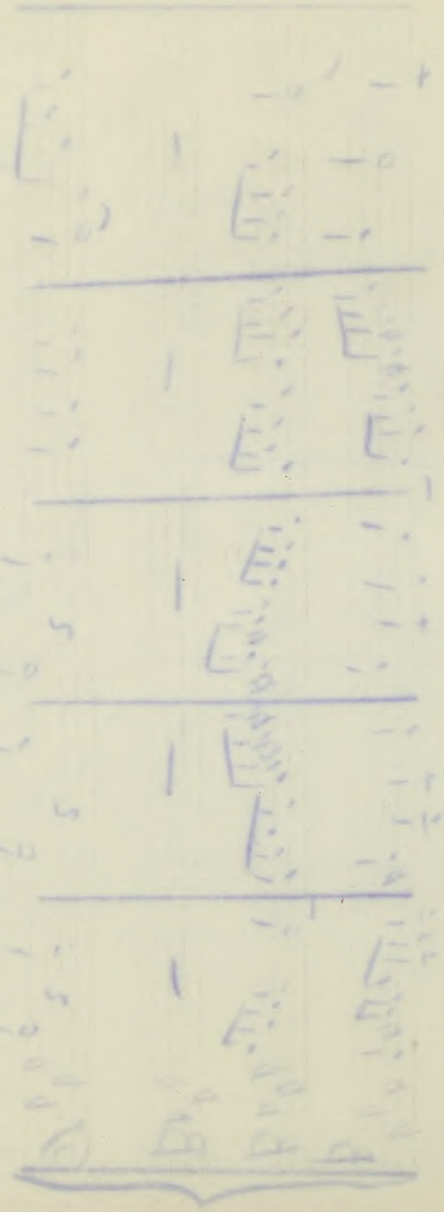


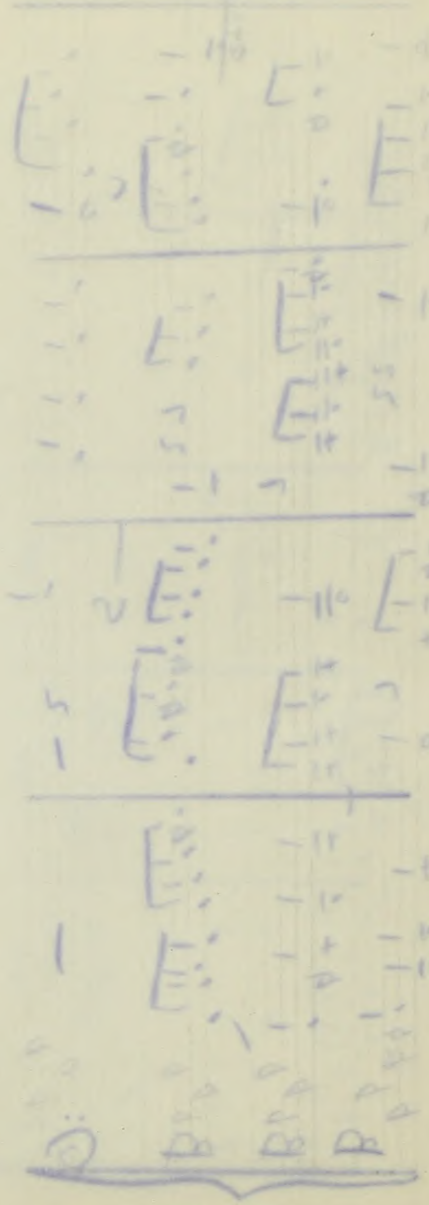


b) The same fugue:









399. In example (a), from the eighth to the eleventh measures, the soprano and tenor, upon the entrance of the subject, continue the dialogue which was begun in the preceding episode. Notice the expressive harmony on the first beat of the tenth measure, where the bass is silent.

At the twelfth meausre the tenor and then the alto announce the figure of the following episode which begins before the subject ends.

In a dialogue between the soprano and alto, which continues the second episode, the subject is taken again by the tenor with a melodic modification of the head. In the twenty-fifth measure this same melodic trait serves, in the tenor, to sound the principal figure in the third episode, after which the soprano takes the head of the subject in like manner.

400. The episode which begins at example (b) continues uninterruptedly to the end of the third measure where the subject reenters in the bass. The same is true at the seventh measure when the tenor sounds the answer; in the ninth measure there is an admirable 6/4 chord (do not forget that, however admirable , they will not be permitted in the examination).

401. USE OF THE PERFECT CADENCE. If necessary, all fugues can, as the preceding one, be heard entirely without a cadence. In some cases it is well to stop momentarily at the end of a melodic period; it is then that the perfect cadence can be judiciously used.

This use is limited by the following conditions:

a) THE SUBJECT MUST ENTER EITHER A LITTLE BEFORE THE END OF THE CADENCE OR A LITTLE AFTER, SO THAT THERE IS NO INTERRUPTION IN THE CONTINUITY OF THE MELODIC LINE.

b) AFTER A CADENCE THE SUBJECT CAN REENTER ONLY ON A NOTE WHICH IS CONSONANT WITH THE FINAL CHORD OF THE CADENCE (OR VERY RARELY WITH A CHORD FOREIGN TO THIS CADENCE).

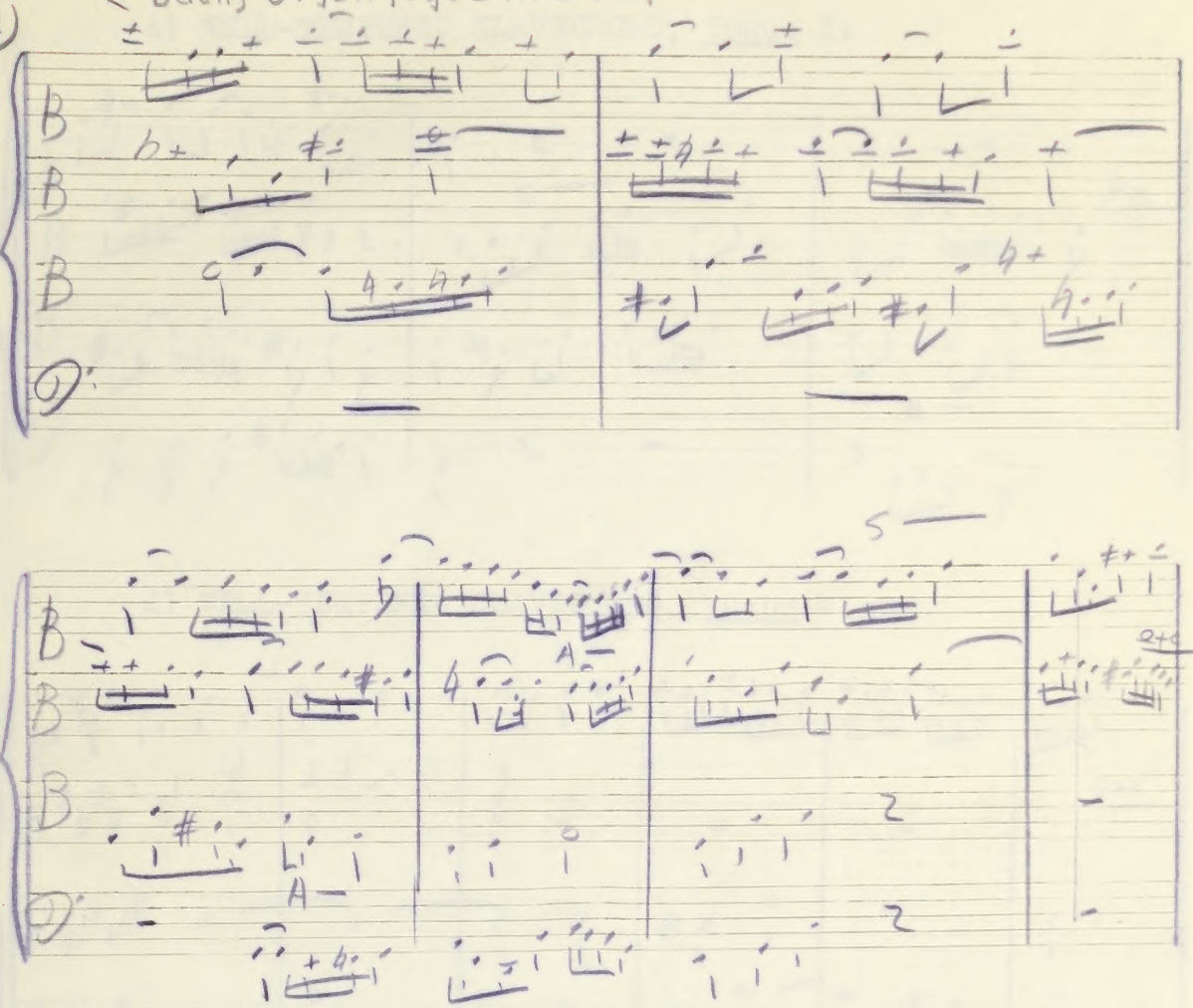
Still more rarely we use the perfect cadence either to lead to an episode at the end of an entrance of the subject, or during the course of an episode.

402. At any rate, we must use the cadence whenever the musical sense permits or requires it, just as we use punctuation in language. The following examples will illustrate this point.

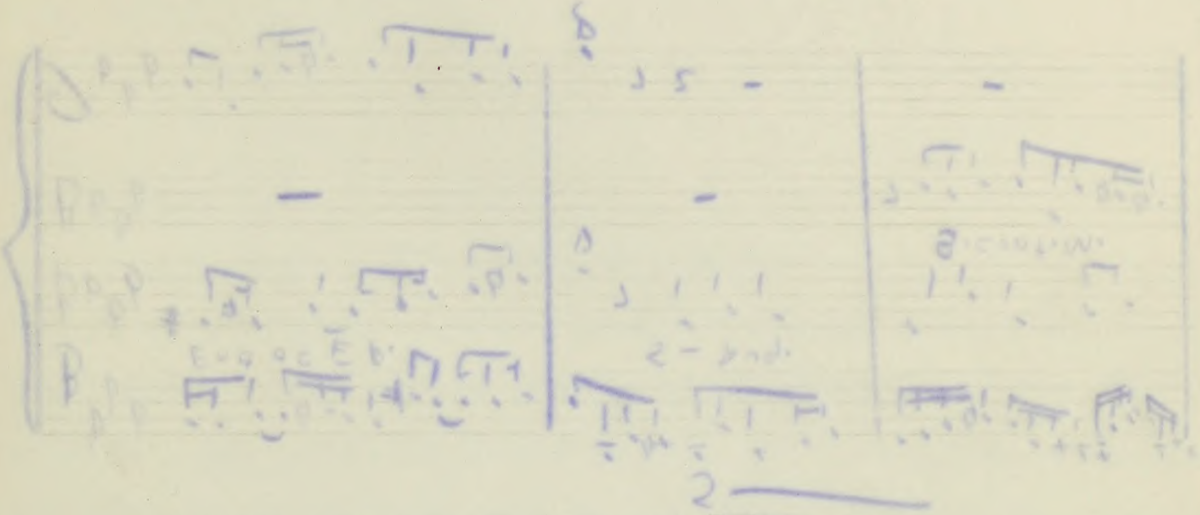
403. We will see from the following examples that it is not necessary to have the subject reenter, after a perfect cadence, in the key, or even in the mode determined by this cadence. The essential point is that the transition be natural and logical; this result can be easily obtained if the new key is in immediate accord with the preceding key.

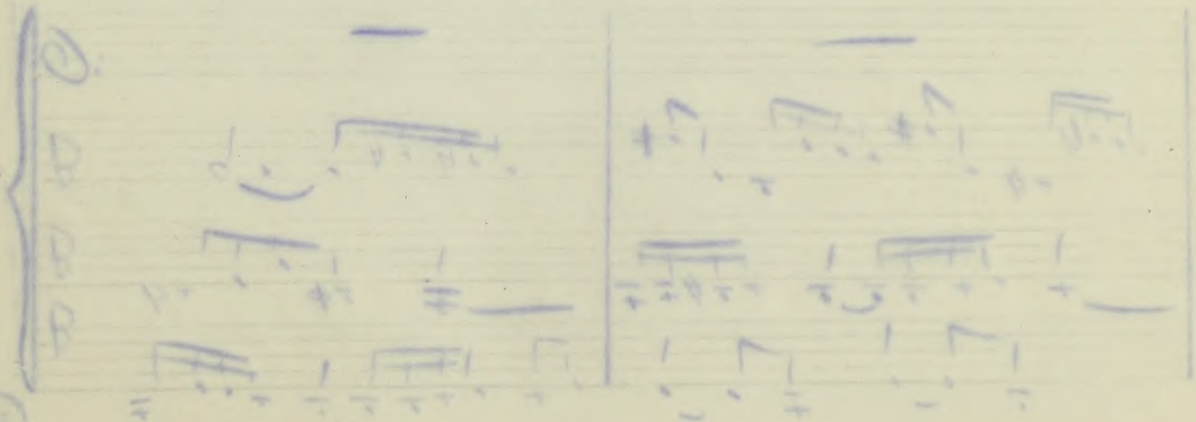
a) Bach, Organ Fugue in C Major:

a) Bach, Organ fugue in C Major

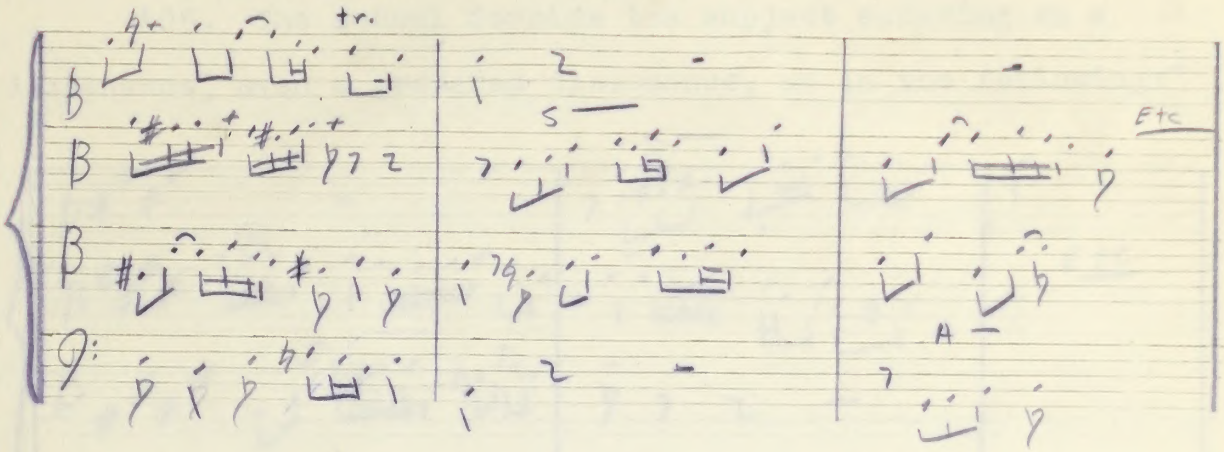


b) WELL TEMPERED CLAVICHORD, fugue 26:

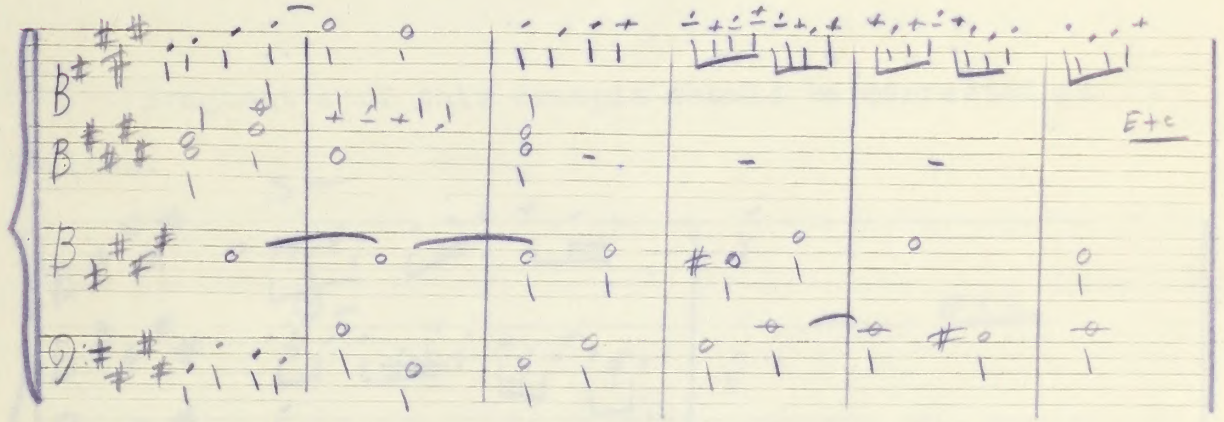




c) WELL-TEMPERED CLAVICHORD, fugue 1:



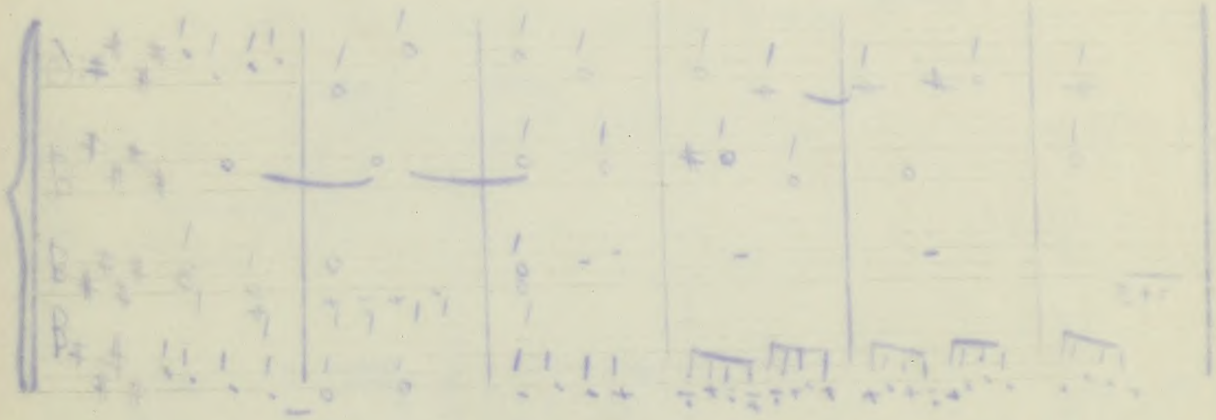
d) WELL-TEMPERED CLAVICHORD, fugue 4:

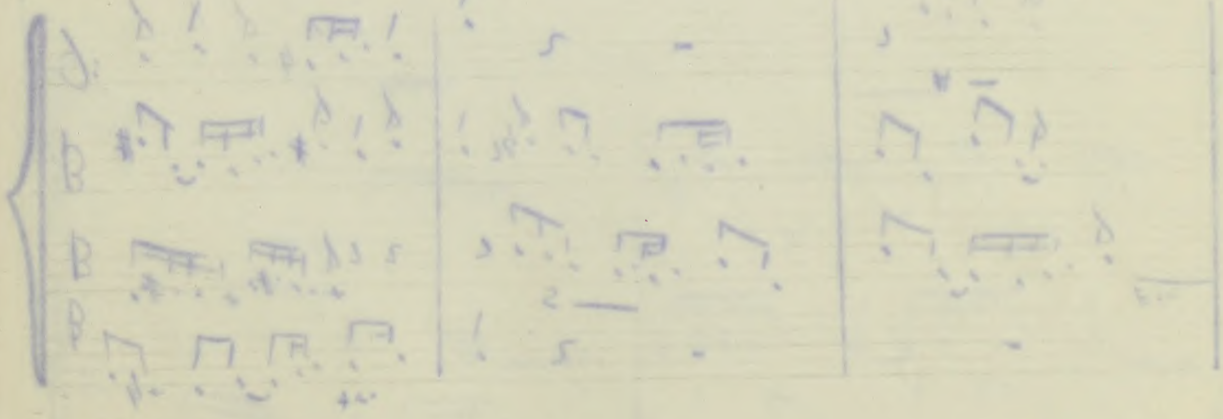


404. In example (a) the subject reënters on the last note and in the key of the cadence.

In example (b) the cadence is in the dominant in relation to the subject.

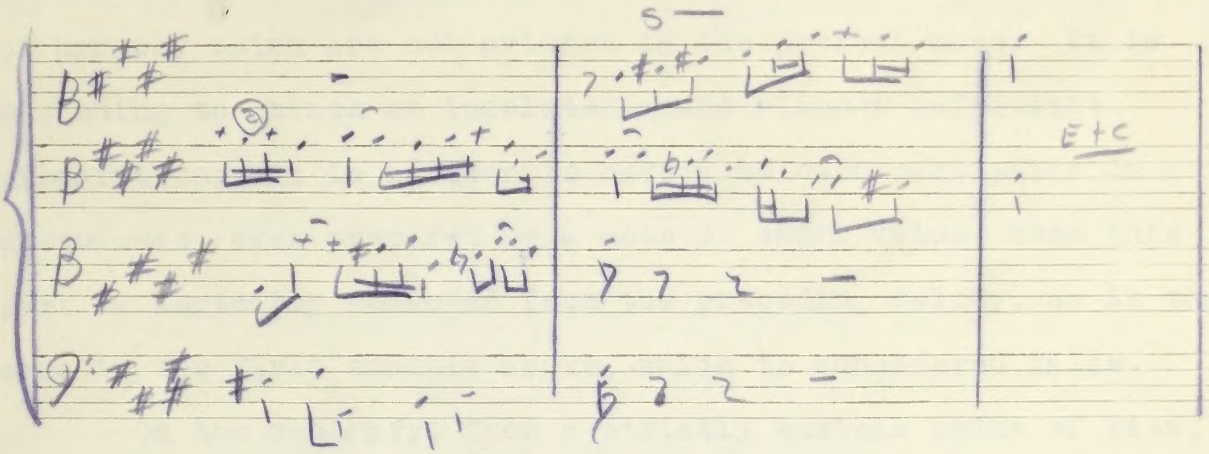
In examples (c) and (d), immediately after a cadence in major, the subject is heard in minor. A studey of the Bach fugues will show the student the possible variety of entrances of the subject which will avoid monotony and maintain continual



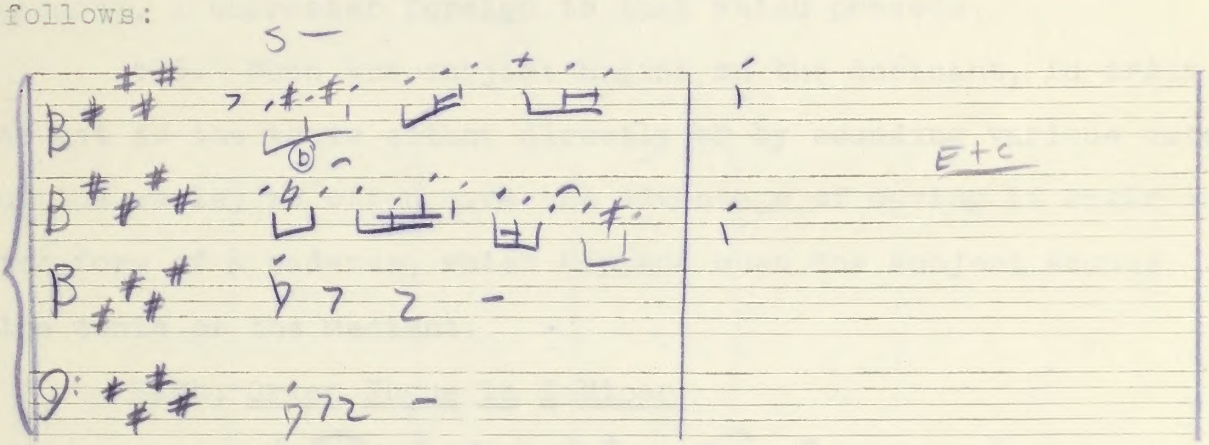


interest in the fugue.

405. The school forbids the subject entering on a dissonance, even a prepared dissonance, as in the following:[1]



Fragment a of this example should be corrected as follows:



or in some similar manner. In this case the subject enters in a key and on a chord foreign to those determined by the cadence.

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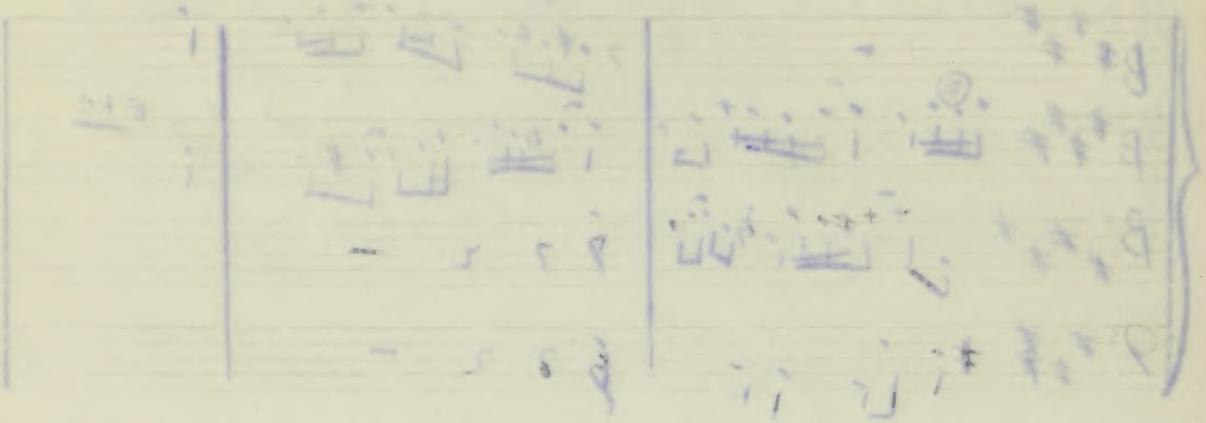
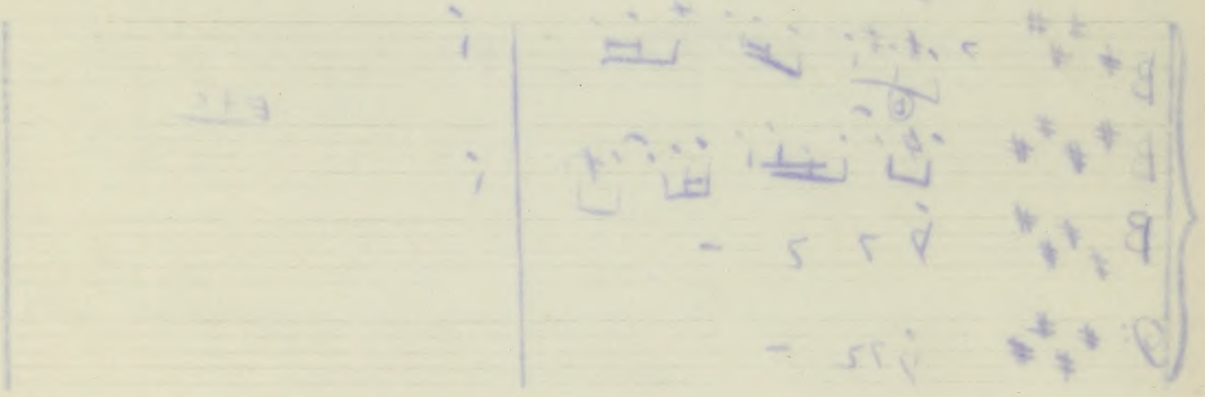
1. This prohibition applies to all entrances of any part whatsoever which should enter only on a consonance.



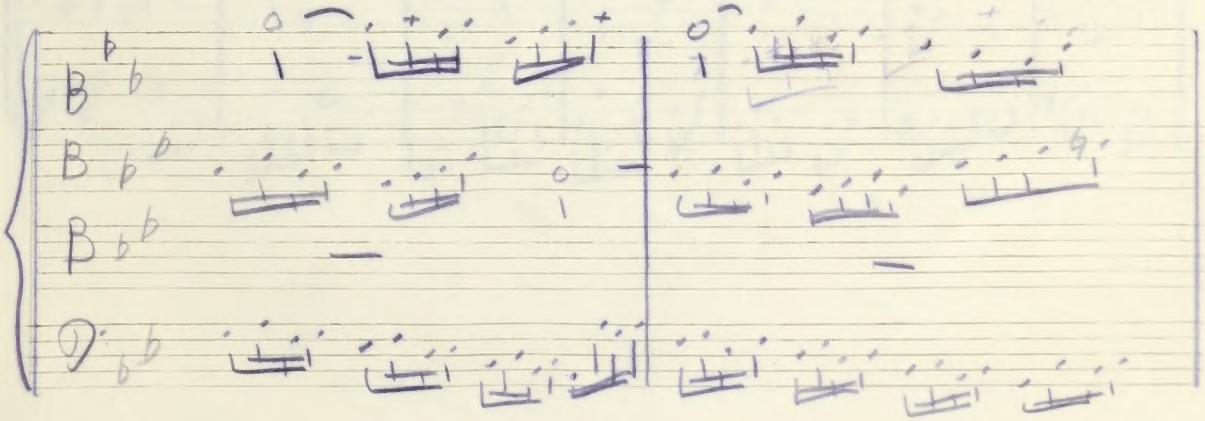


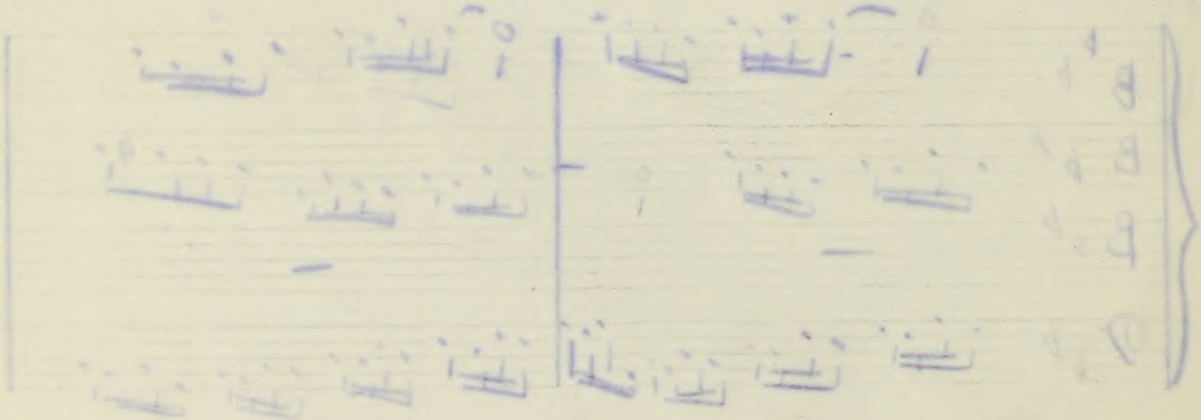
Musically the first version would always be preferable; the prohibition here in question is hardly plausible; it evidently springs from an erroneous application of the principles of harmony which are not evident in the present case. It is one thing to attack an issolated chord without sufficient preparation; it is another to have a melodic part enter on a dissonance, even prepared by a note of short value, when this part is logically deducted from the preceding melody, as is the case in the first example above, which is considered false.

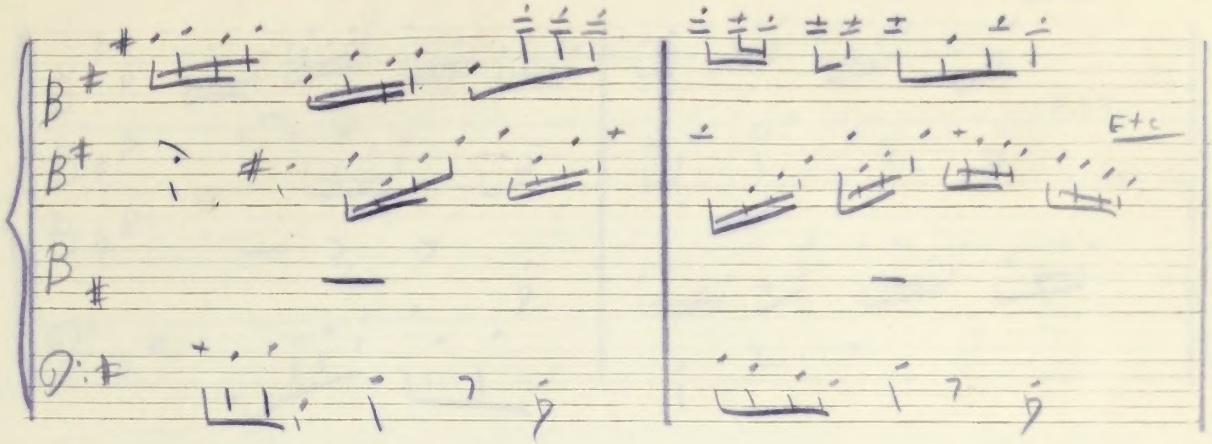
On the contrary, from a strictly musical point of view, the second example is not correct, since the entrance of the subject in the soprano assumes, through the abrupt change of harmony, a character foreign to that which preceds.

406. When the subject begins on the dominant, in order to get to the tonic either directly or by sounding various notes of the scale, we often have the advantage of having it enter in the form of a cadence, which happens when the subject sounds the tonic or the mediant.

Bach, Organ Fugue in G Minor:

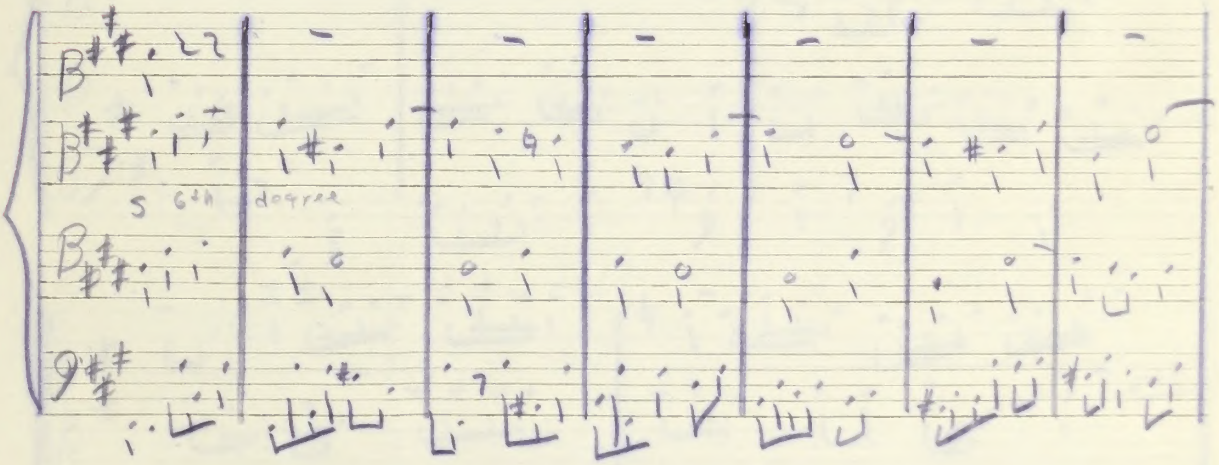


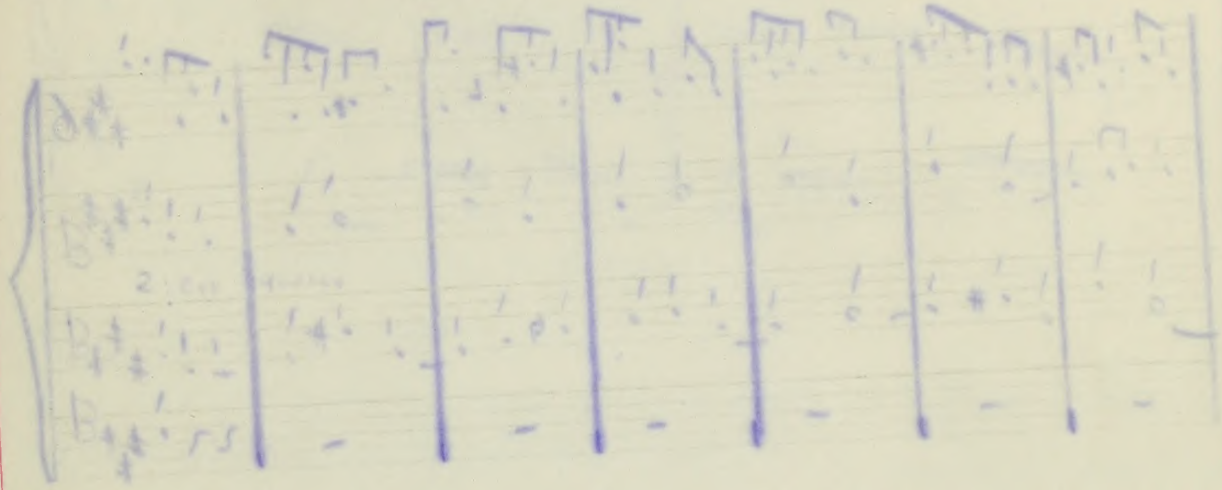


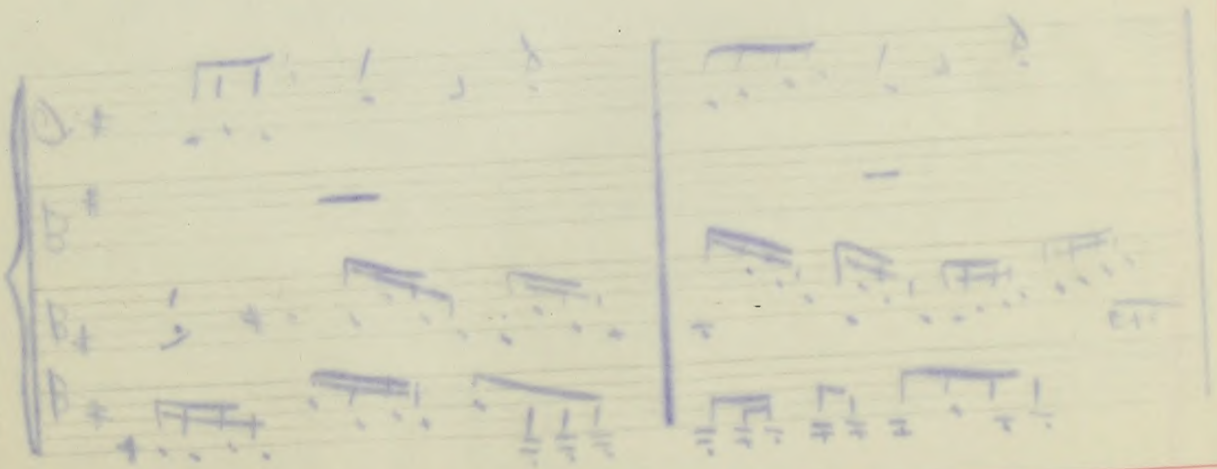


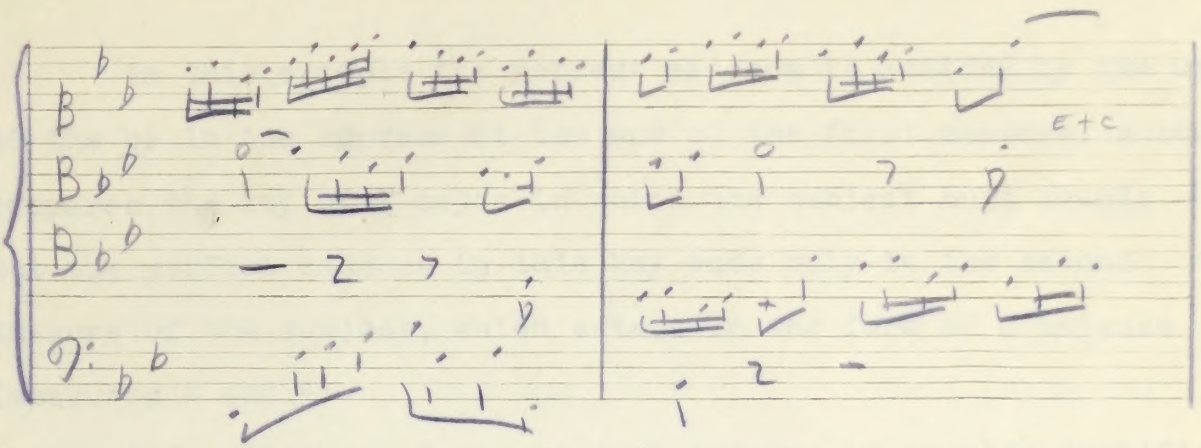
407. The preceding process is equally applicable to the subject, which, beginning on the dominant followed by the tonic, sounds the seventh, it being considered in this case the third of the perfect triad on the dominant.

Bach, Organ Fugue in G Major:



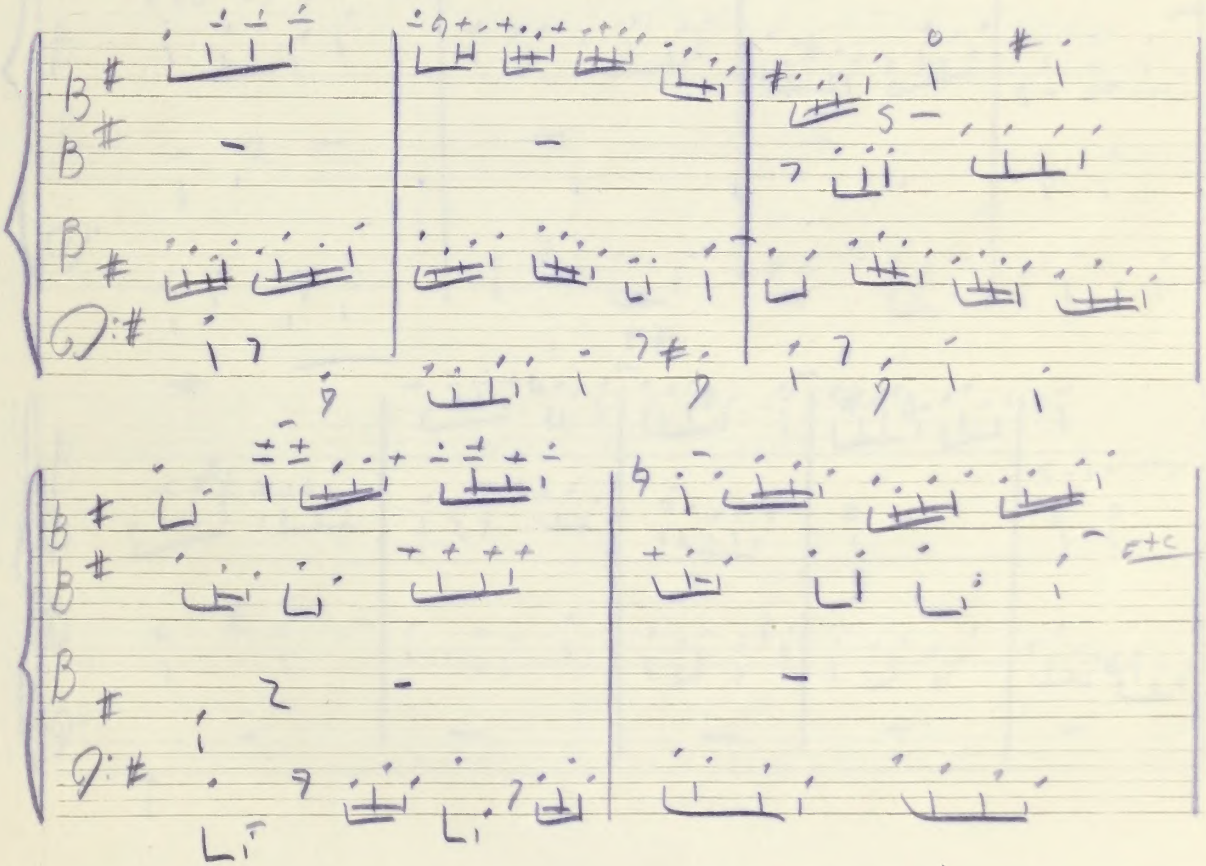


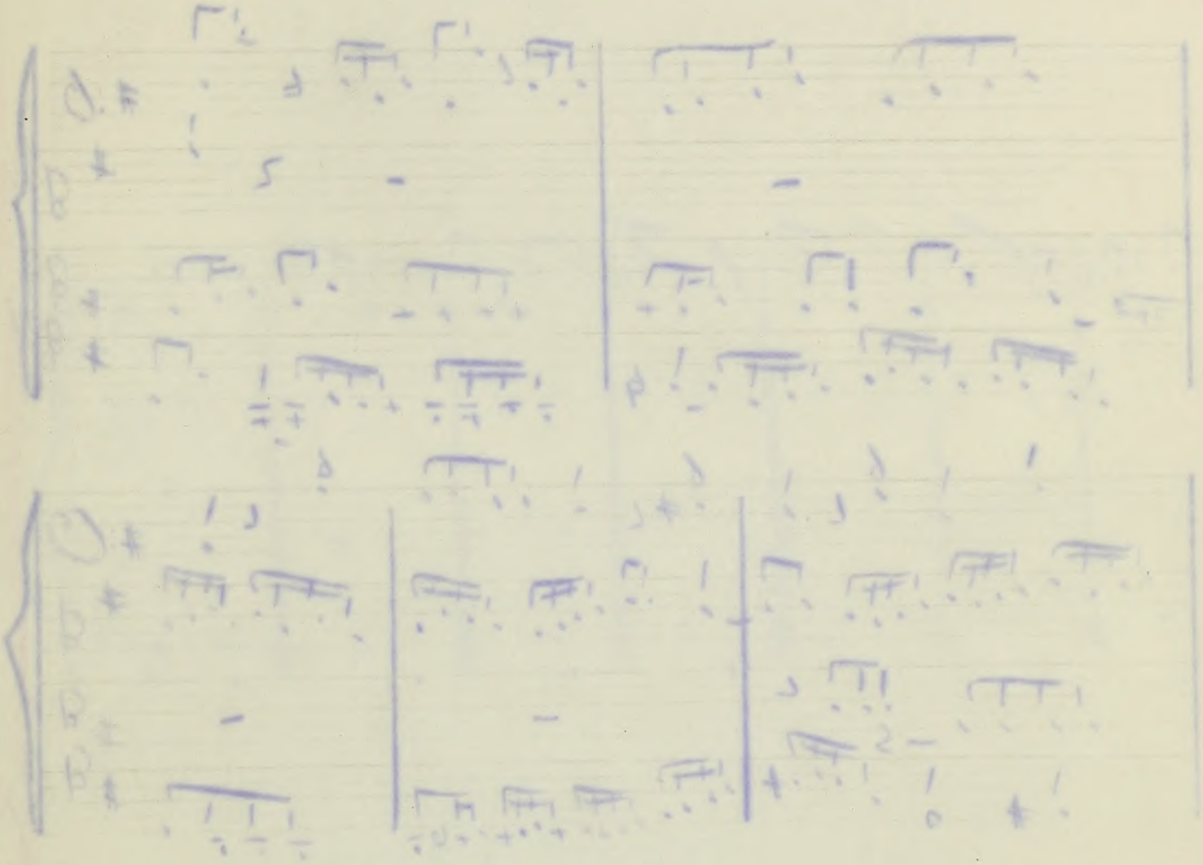




408. Sometimes the subject beginning on the tonic can be introduced on a perfect cadence ending an episode; this is true particularly when the following episode is built on a different figure from that of the preceding theme.

Bach, Organ Fugue in C Major:

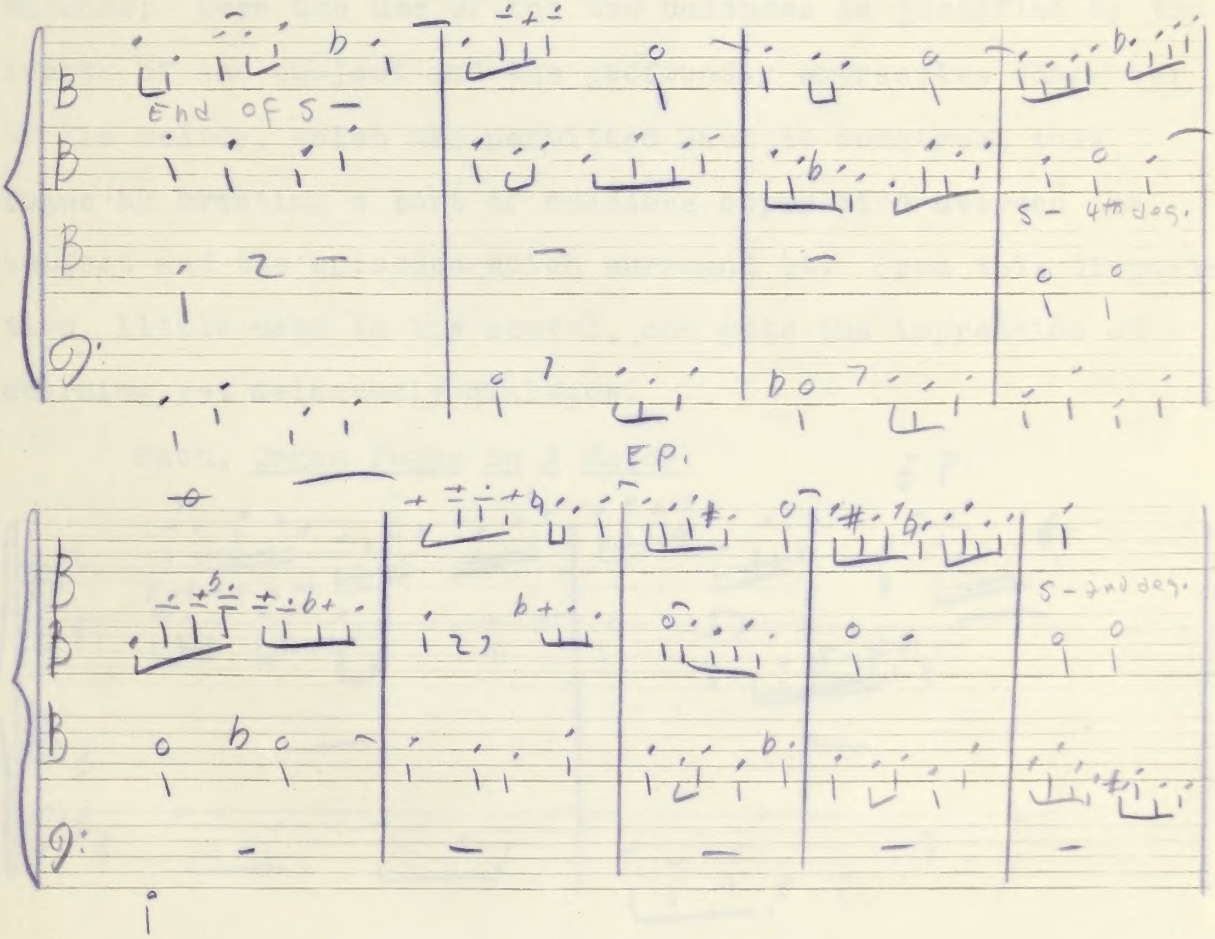


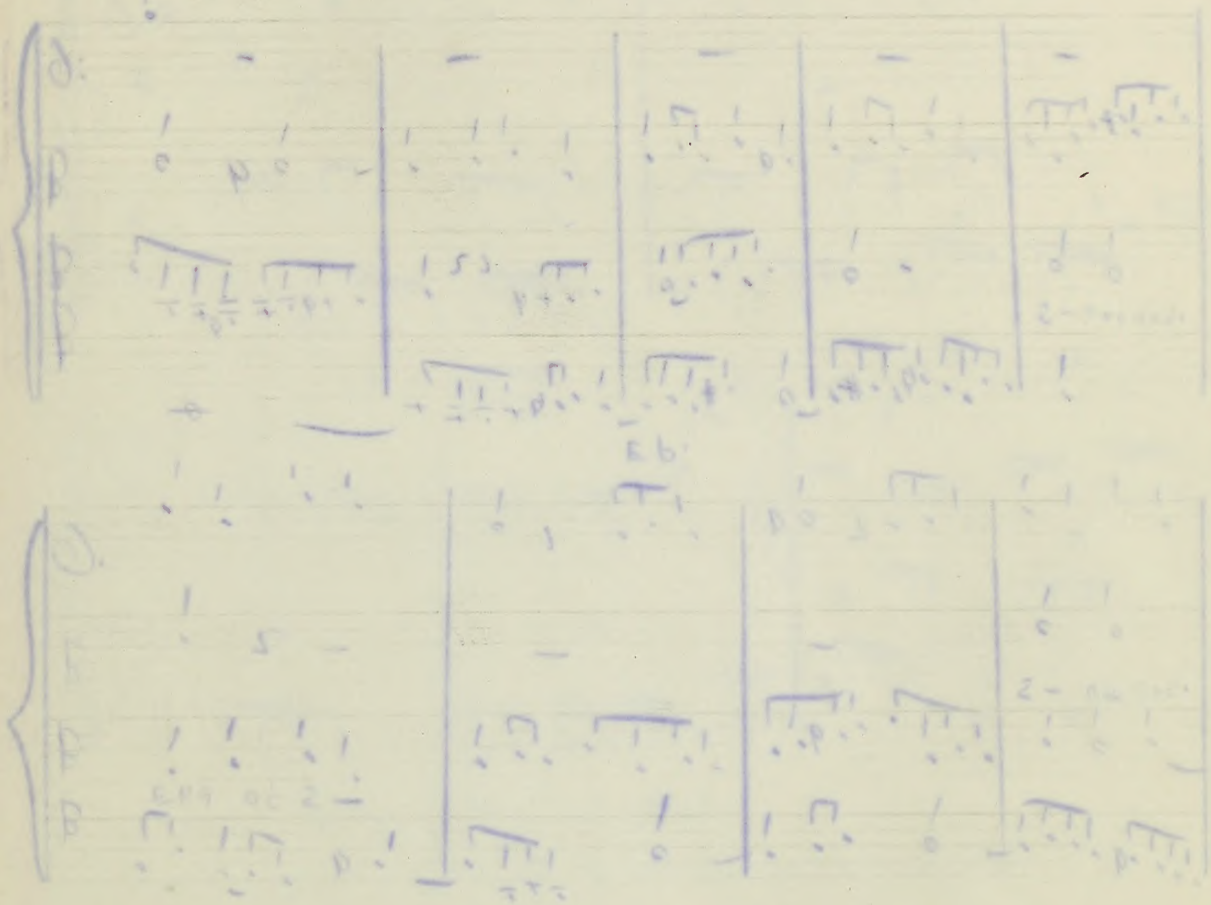


In this example the perfect cadence is avoided by the use of the b♭ in the soprano at the end of the first measure, which prepares the key of F major in which the subject must sound; but the perfect cadence in this key ends only in the second measure of the subject, which enters in the form of a cadence (measures 4 and 5).

409. The use of the perfect cadence is equally justified in the middle of an episode if the episode is continued with a different figure than the one which was used to start it.

Bach, Organ Fugue in G Major:



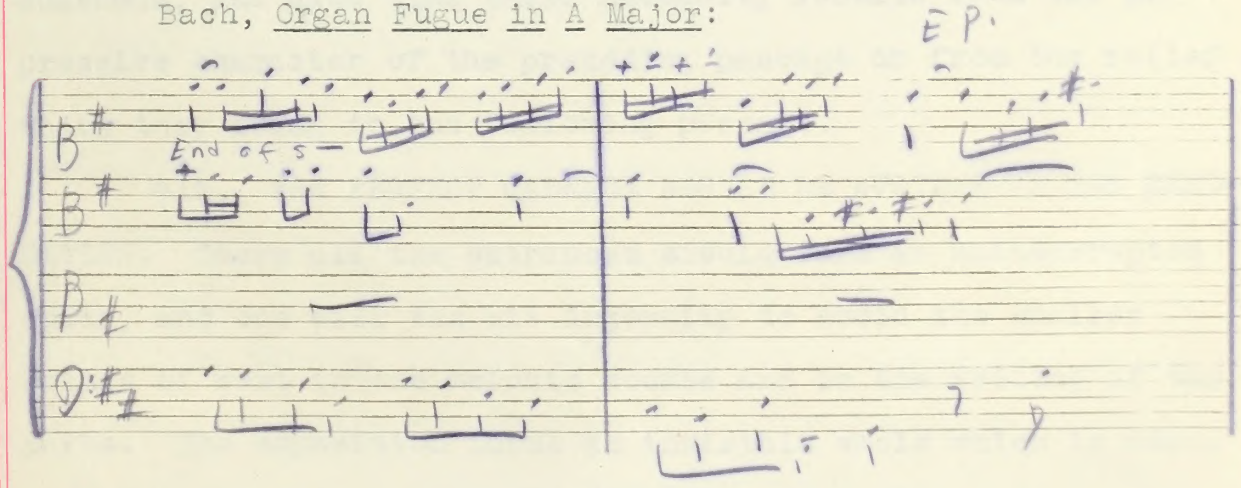


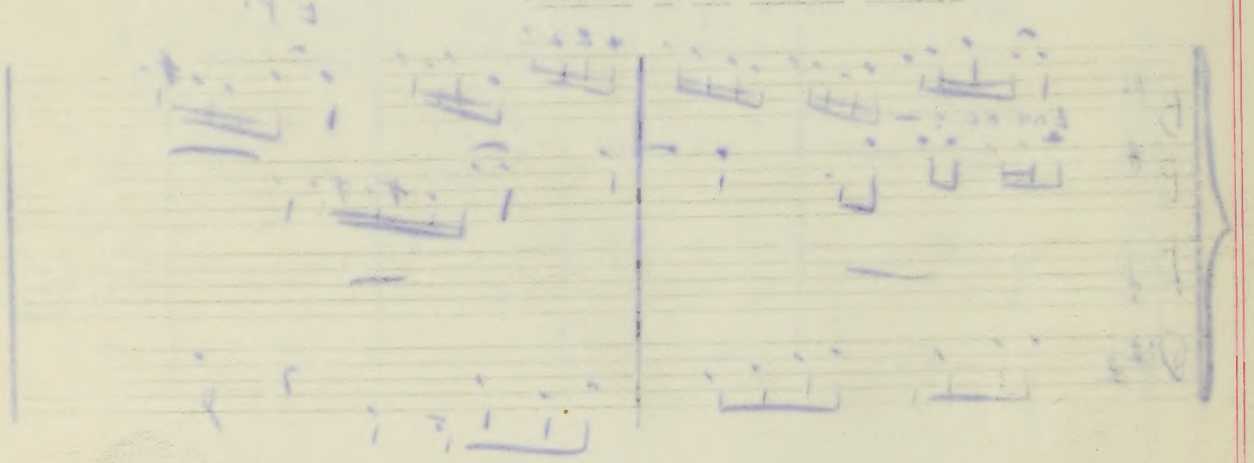
Here the cadence, which in the second measure was avoided by the use of the suspension on the third beat, appeared in the middle of the third measure; it will be noticed that it gives marked relief to the new melodic figure which serves as a theme of the following episode.

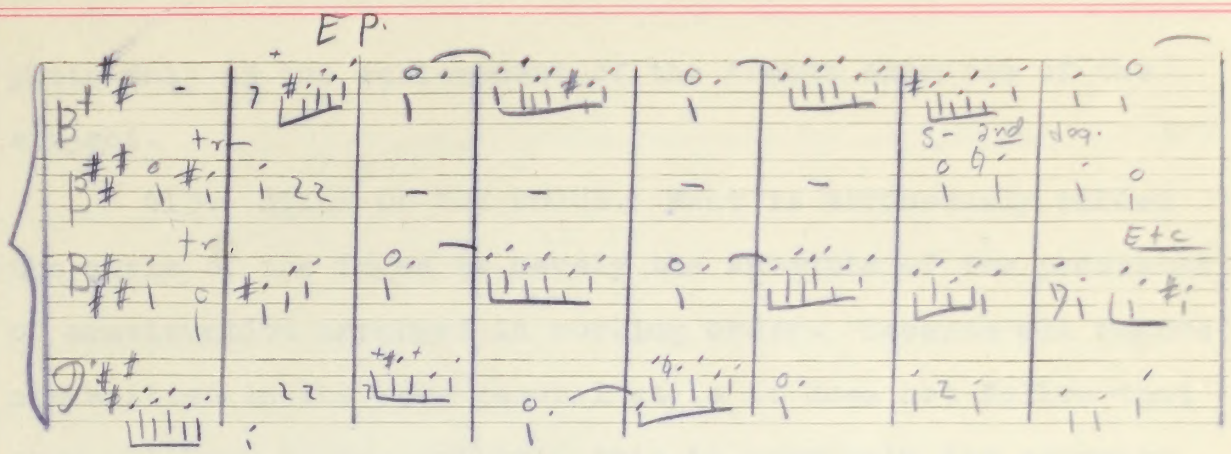
410. With the same exception of not interrupting the melodic continuity of the fugue, we sometimes use the perfect cadence to begin an episode at the end of an entrance of the subject.

The following example begins and ends on a perfect cadence; here the use of the two cadences is justified by the length of the subject and the profoundly expressive character of its melody, which has permitted Bach to construct this fugue by creating a sort of ceasless opposition between the subject and the episodes which surround it. From this disposition, little used in the school, one gets the impression of a charming yet melancholy dialogue.

Bach, Organ Fugue in A Major:



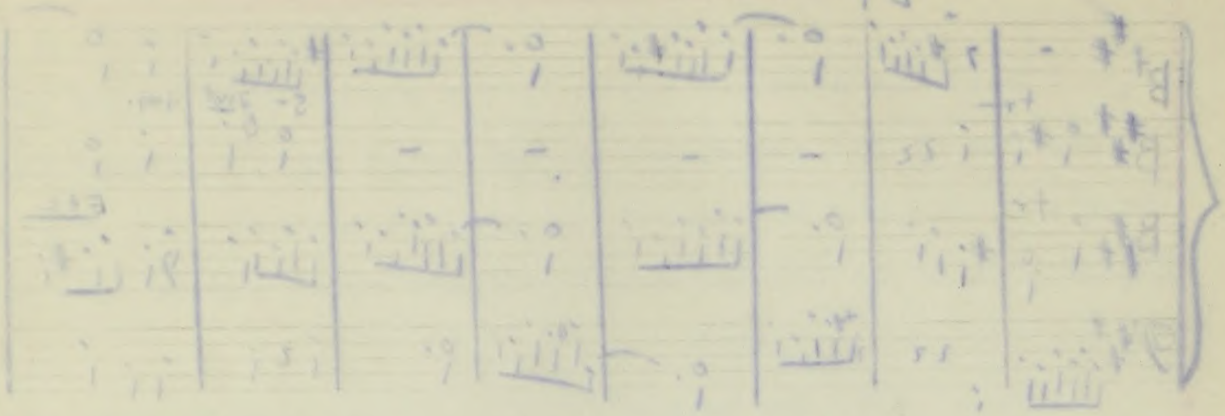




411. When, during the course of the fugue, the perfect cadence is used, it must be used only when motivated by the melodic sense of the parts; in some fugues it may be used naturally a number of times, but in others its use will not be justified. We can not form a rule from this; the common sense of the composer will be his only guide. One will gain judgment by analyzing the fugues of Bach from this point of view.

The Fugue in A Minor, from which we have taken the preceding example, is an excellent model; perfect cadences are numerous, and each time their necessity results from the expressive character of the preceding passage or from the relief which they bring to the following passage.

412. THE PERFECT CADENCE SHOULD BE AVOIDED IN THE EXPOSITION. There all the entrances should form an uninterrupted chain, and one will tax his ingenuity to avoid the smaller points of rest in the melodic course and in the writing of the parts. The exposition forms an invisible whole which is com-



plete only at the achievement of the fourth entrance of the subject.

413. STYLE OF THE FUGUE. What is erroneously called the style of the fugue is merely the ensemble of the processes of construction arranged in working order. Because all fugues are written in the same general style it does not follow that they all have to be similar; this is precisely the reproach which has been made against the school fugue of wishing to impose a uniform progress and conduct upon any type of subject. One must be careful not to construct the same kind of fugues on subjects of different style; actually each subject implies a special style, due as much to the nature and rhythm of its melody as to the medium of expression (voices or instruments) used by the composer. This does not need to be demonstrated.

414. The only difference which we find between vocal and instrumental fugues is due to the necessity of having the voices, or of taking into account the difficulties of intonation of certain intervals for the one, and methods of execution for the other.

As a result of this, unity of style in a fugue can be assured by observing this one principle: BUILD THE FUGUE ON ITS SUBJECT.

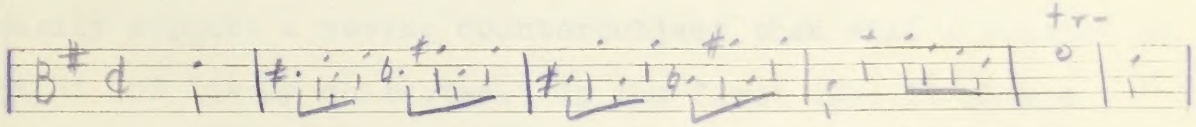
415. THE EXPRESSIVE ROLE OF THE COUNTERSUBJECT. The first condition to fulfill is evidently to establish for the hearers, the sentiment and character of the subject. Aside from indications of mode and movement which have only a very

vague and general value, it will be noticed that the role of determining the character of the subject falls upon the counter-subject. If our aim were but to give the subject a harmonic complement, the countersubject could easily be replaced by any counterpoint. Then the countersubject could accentuate the character of the subject by placing in relief not only the rhythm of the latter, but also its real character.

416. The countersubject, as has been said, must contrast with the subject, but can not in any case be ill-matched; it is the violation of this principle which makes certain fugues seem insufferable to us, particularly those in which an austere, noble, and grave subject is opposed by a countersubject of the hopping and skipping variety, thereby giving the impression of parody.

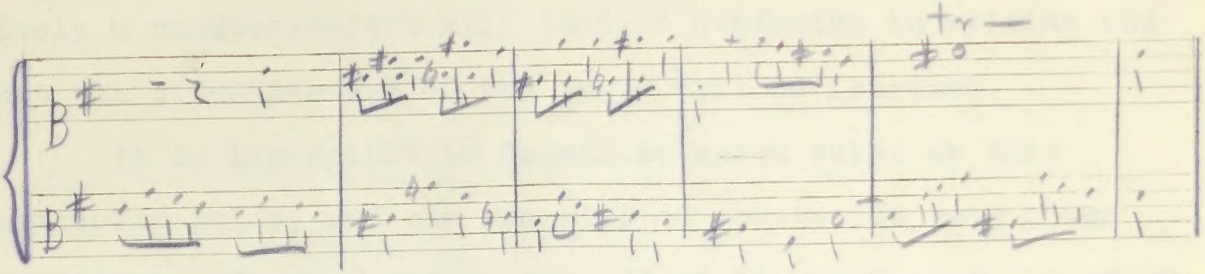
Although Bach sometimes does this, but less frequently than others and especially in his vocal fugues, it is in his instrumental fugues (organ and clavier) that we find the best examples.

417. If we take, for example, the subject of the Organ Fugue in E Minor:



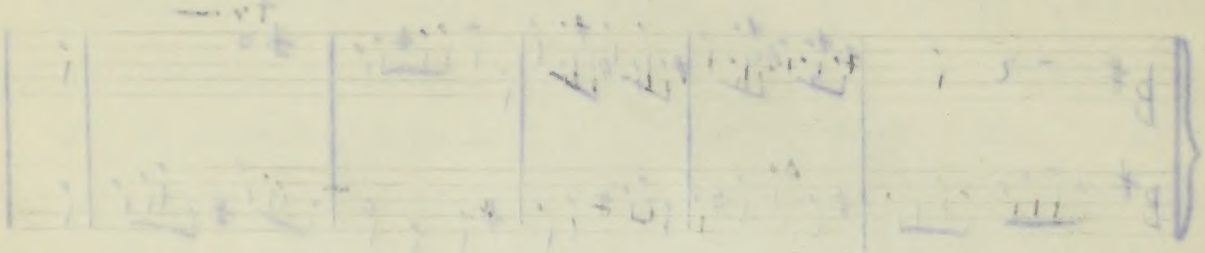
the inferences we can draw, either as to mode or movement (alla breve), are very vague; such a subject, from the point of view of expression, lends itself to various interpretations.

When we sound the countersubject at the beginning of the answer:



we are no longer in doubt; the countersubject, due to its expressive character, clearl defines the subject, and consequently will take, at the beginning of the fugue, a dominant role from the point of view of style. The fugue as a whole, to be the development of the musical idea proposed by the subject as it was defined by the countersubject, ought to borrow from the latter not only its rhythms, but also its sentiment and expression; new rhythms and new melodic figures could be introduced into the fugue, provided they are in accord with the expressive character of the subject and countersubject or that, by their contrast, they accentuate this character.

418. Generally a subject of serious nature will more easily support a moving countersubject than will a subject of light and lively character. In the first case it always happens that, if we give movement to the countersubject, it can only be with the aid of very expressive melodic designs, at the risk of falling into the fault which we were condemming



above regarding fugues of the skipping type.

If the subject is lively it is easy to see that too lively a countersubject will lead to confusion in writing and that the effectiveness of the fugue will be lessened.

It is impossible to formulate exact rules on this particular point, and the examples of countersubjects given in chapters IV and V and at the end of the book, and the study of the Bach fugues and those of other masters will sufficiently inform students, so we will dispense with the citation of new examples here.

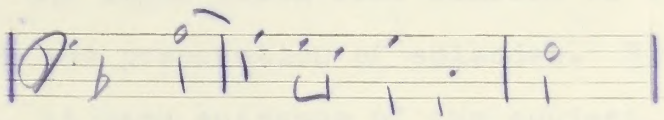
419. FREE PARTS. The free parts heard in the exposition should also contribute toward accentuating the character of the subject; they can be musically conceived as either free parts or harmonic filler; from this point of view they will be considered uninvertible countersubjects, thus becoming modifiable at will. In any case, their style must not be opposed to that of the subject.

420. UNITY OF STYLE—UNITY OF EXPRESSION. One should gather from this that, THE FORCE OF THE FUGUE BEING CONTAINED IN THE EXPOSITION, THE UNITY OF STYLE IN THE LATTER WILL ASSURE UNITY OF STYLE IN THE FORMER; we may conclude, then, that UNITY OF STYLE IS SYNONYMOUS WITH UNITY OF EXPRESSION; it is possible, then, without interrupting the unity, to introduce new elements, rhythms, or melodies into a fugue provided they do not influence the modifications in the expressive character of the fugue, affecting only the outline, as it were, rather

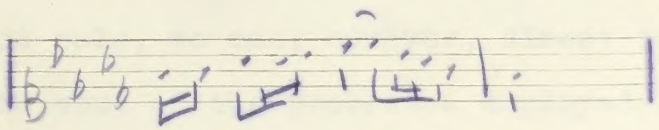
than the body of the fugue.

421. For every fugue in which each episode is constructed on a different figure, there are several fugues in which all the episodes are built on the same melodic or rhythmic figure. In this case the essential thing is to be able to vary, with the aid of the various contrapuntal devices, the appearance of one melody or one rhythm to create a sufficient number of different melodic figures[2].

Examples of this type of fugue will be found in Bach; for instance, the Organ Fugue in D Minor in which all the episodes are based on this single theme which presents different combinations with each appearance:



Likewise the twelfth fugue from the WELL TEMPERED CLAVICHORD which is developed entirely upon this rhythmic figure:



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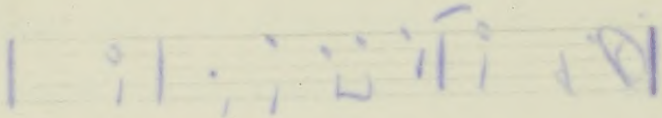
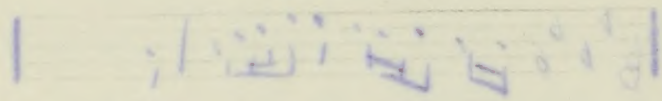
2. This is not permitted in the school in special examinations; they require, without giving any reason, that all episodes be built on different themes; this is a contradiction of not only the habitual practice of the masters of the fugue, but of the process of symphonic development.





The student will benefit greatly by analyzing these two fugues from this point of view, and putting them in open score, as well as others which he may find for himself.

422. CHARACTER OF THE EPISODES. If unity of style and unity of expression are synonymous, we must take great care in choosing the figures assigned to the various episodes. This should be done immediately at the close of the exposition. We should take into account first the imitations and various other devices to which these figures lend themselves; we will deliberately discard all combinations which, lacking musical character, could destroy the character of the fugue and detract from the interest; then we will establish a general melodic plan for the ensemble of the fugue which will conform to the rules given in chapter V for the preparation of episodes. We must always be careful that, at each entrance of the subject, we unite all the parts in their almost final disposition in a way which will bind the episodes to each other.[3]

423. Although melodic invention, by its very nature, escapes any exact rule, we can, however, direct the attention of the student to some of the processes employed by the masters to bring the musical idea into relief by producing a more animated and interesting development and giving more melodic

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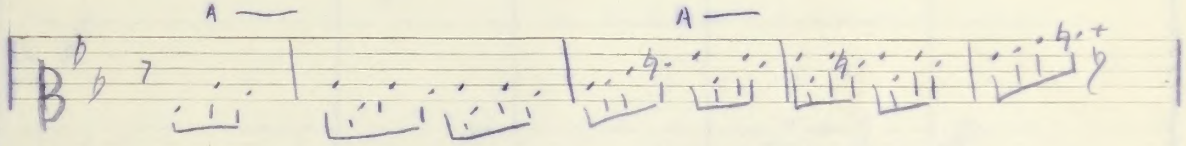
3. See the example given at the end of the volume, sec. 504, for information on this subject.

unity to the fugue.

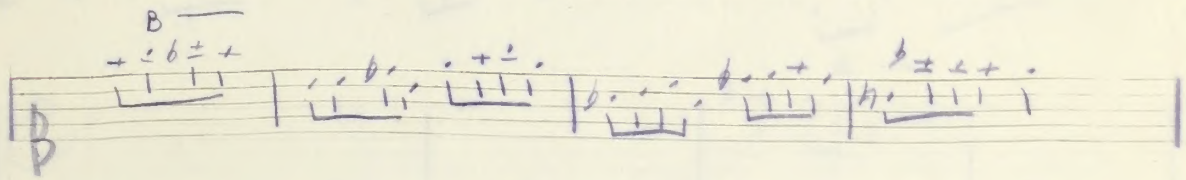
One of these processes consists of first treating a melodic theme in a first progression, then, having it momentarily abandoned for another figure, reproducing it again with the same progression, but in another key. This, as we will see later, is a method of symphonic development frequently used by Mozart and Beethoven.

We find an outstanding example of it in Bach's Organ Fugue in G Minor, from the episode of which we can present in brief form the following melodic progression.

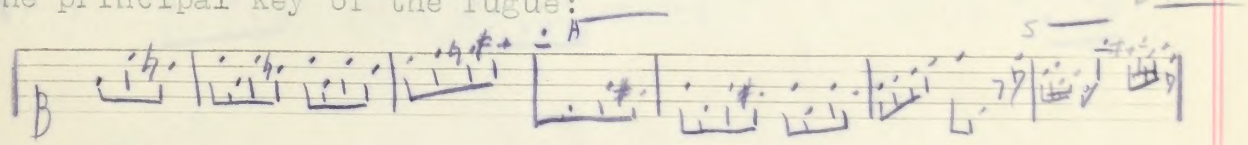
A first progression written on two figures indicated by A and A':

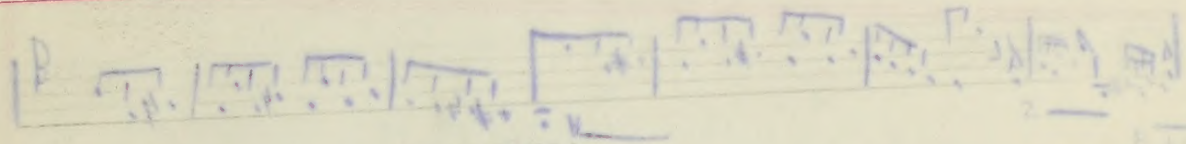


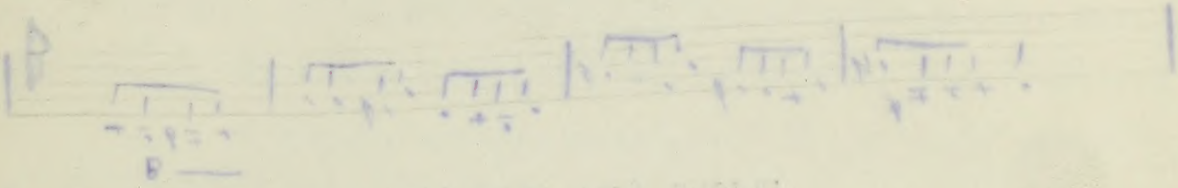
This modulates from Eb to Bb, then from Bb to F minor; a second progression (B), also very short:



leads back, through a series of modulations, to the first progression which, heard this time in C minor and then in G minor, is reproduced integrally until the return of the subject in the principal key of the fugue:

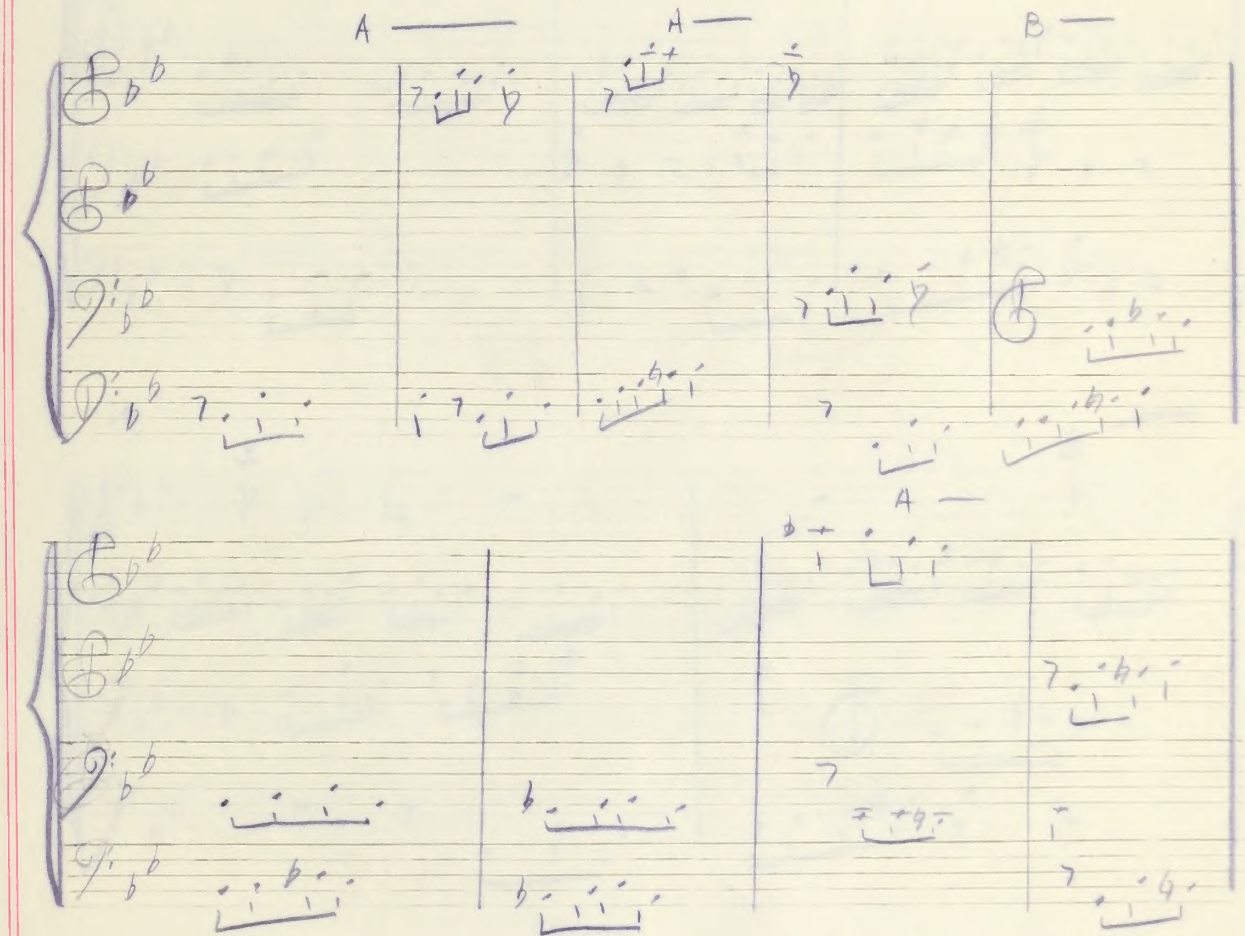


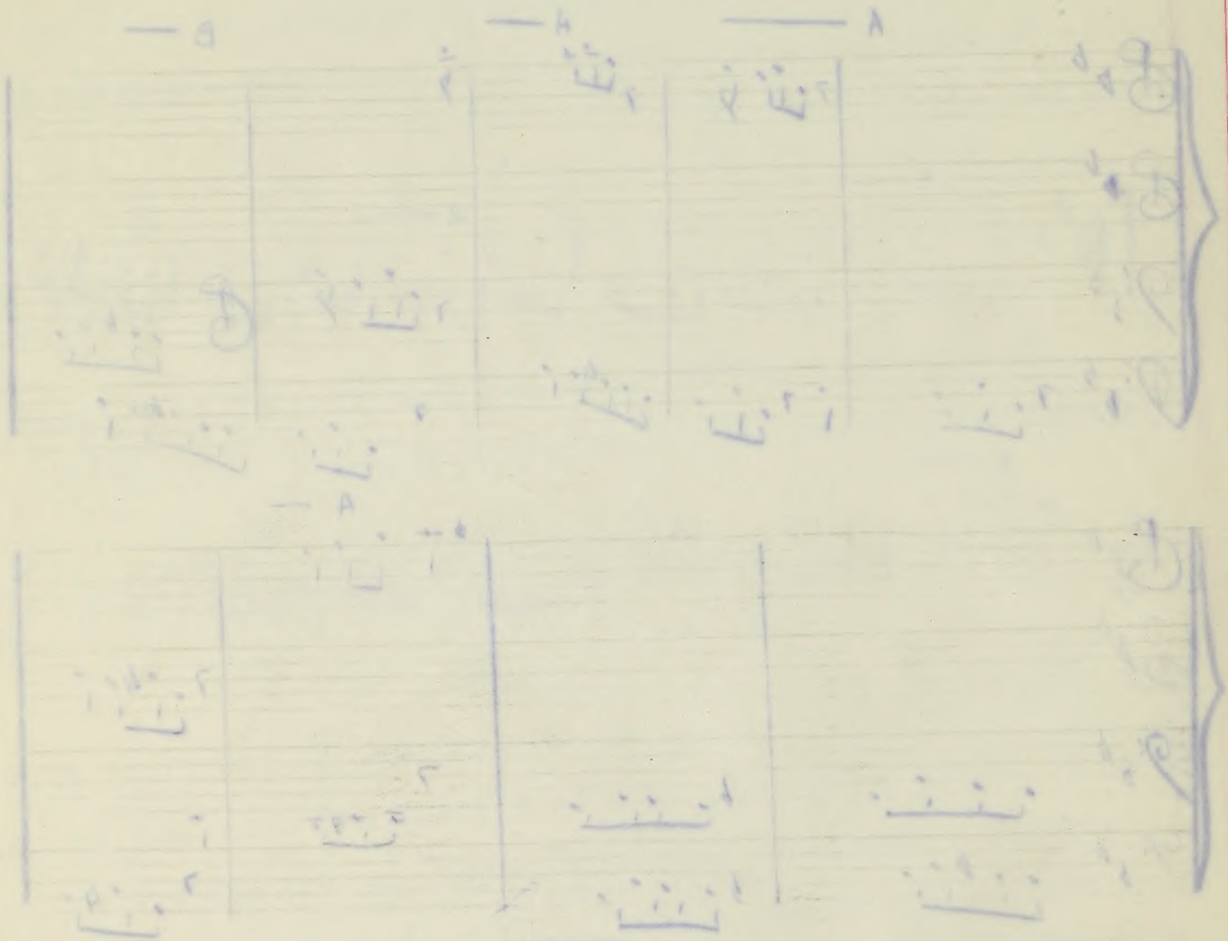


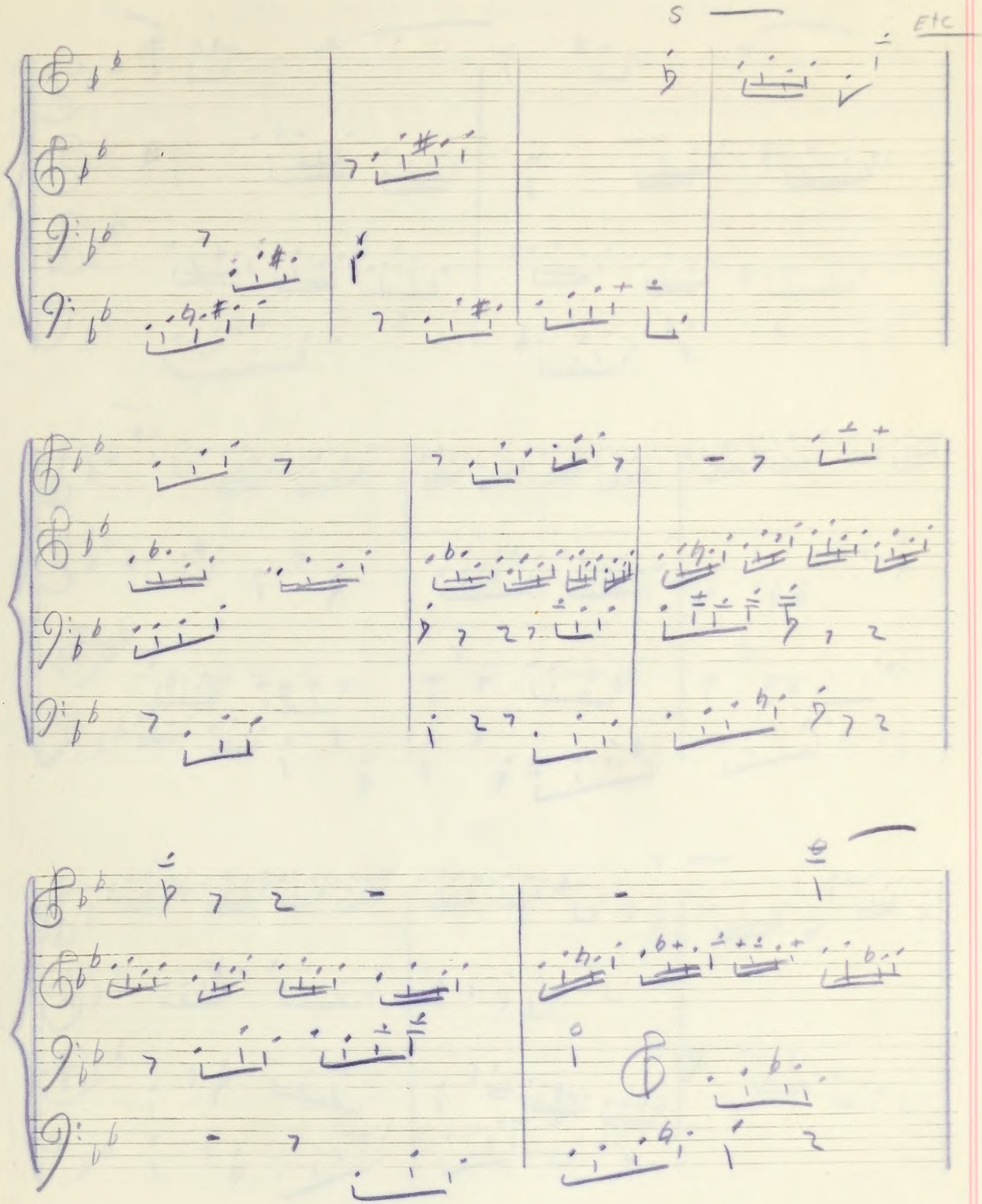


424. The analysis makes it clear that the greater part of the interest of this episode comes from applying a very simple principle; however, as ingenious as is the disposition of the parts in Bach's realization, we can easily understand, by eliminating the return of the first progression, that all the spirit and fire of this episode, and consequently its expressive value, are due only to the rehearing of this progression before the reëntrance of the subject.

Here is Bach's realization, figured first in outline, then in full score:



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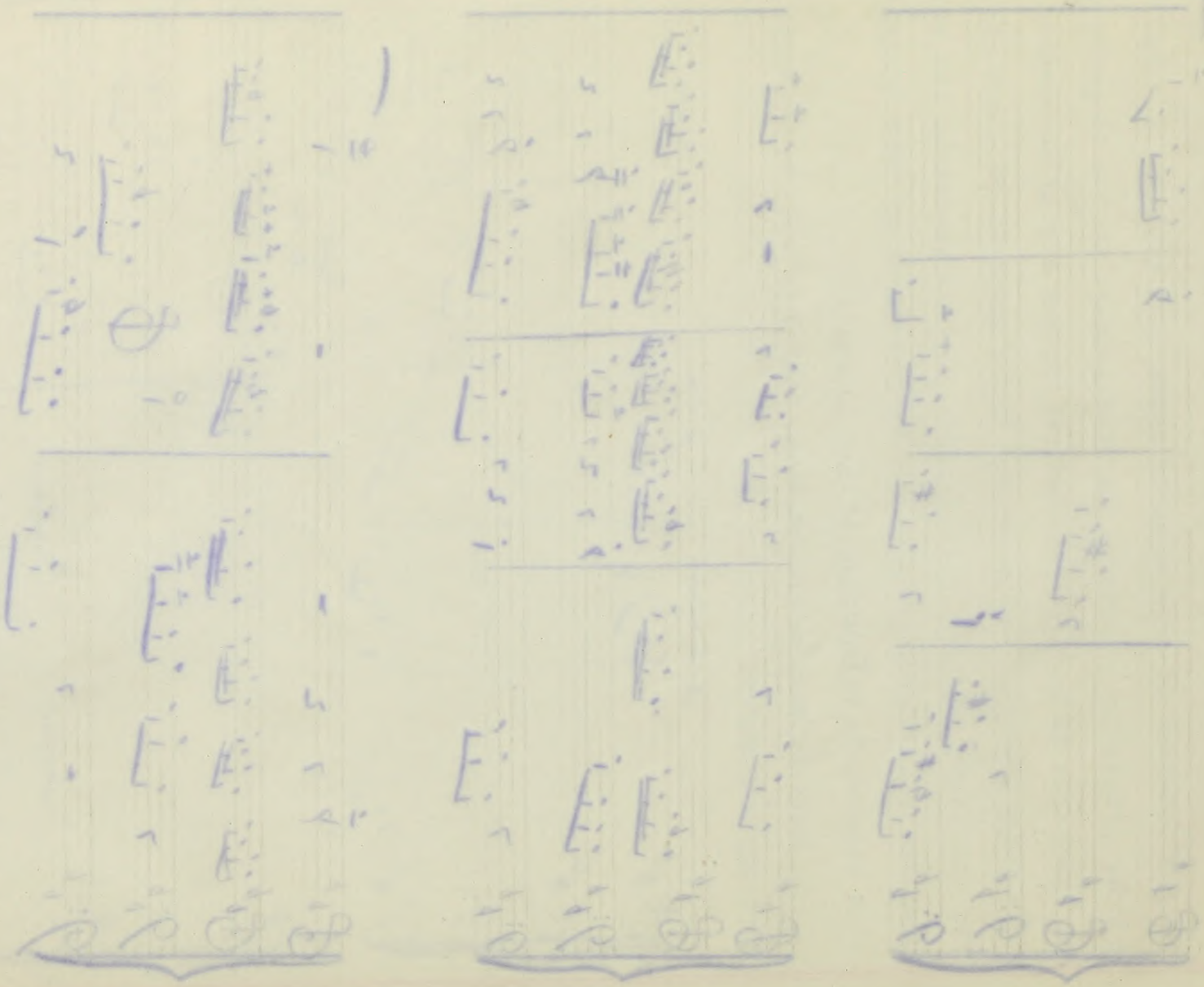
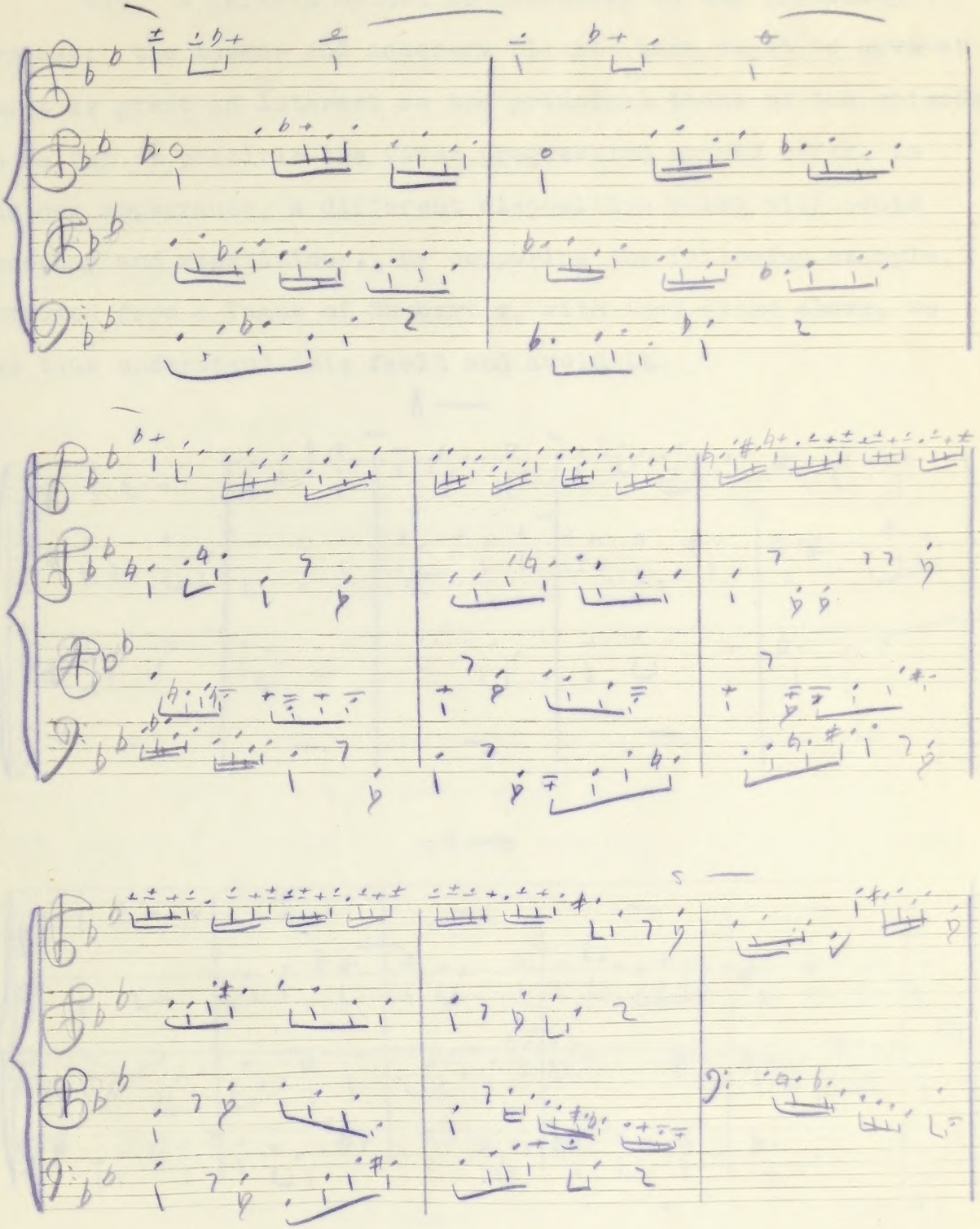
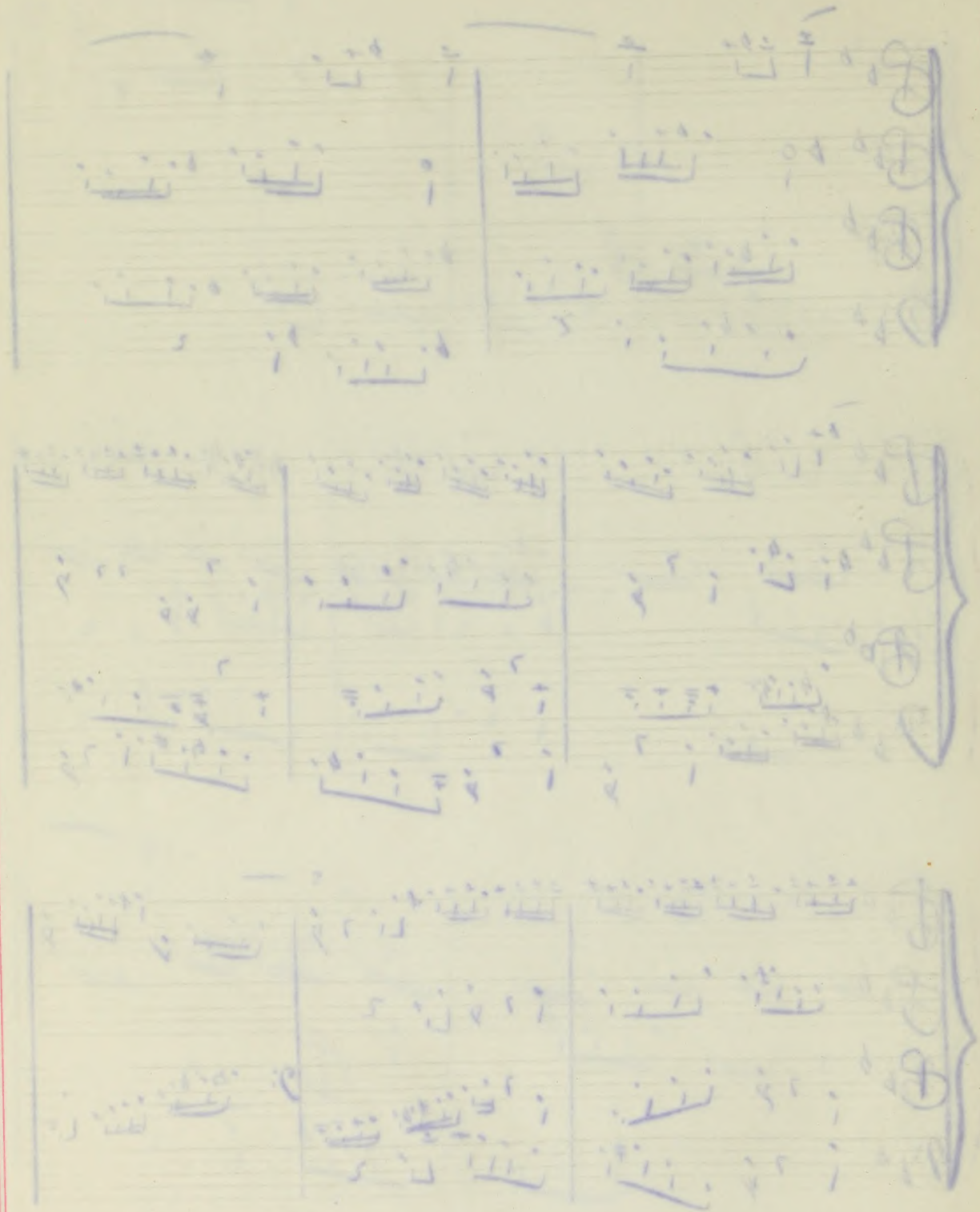
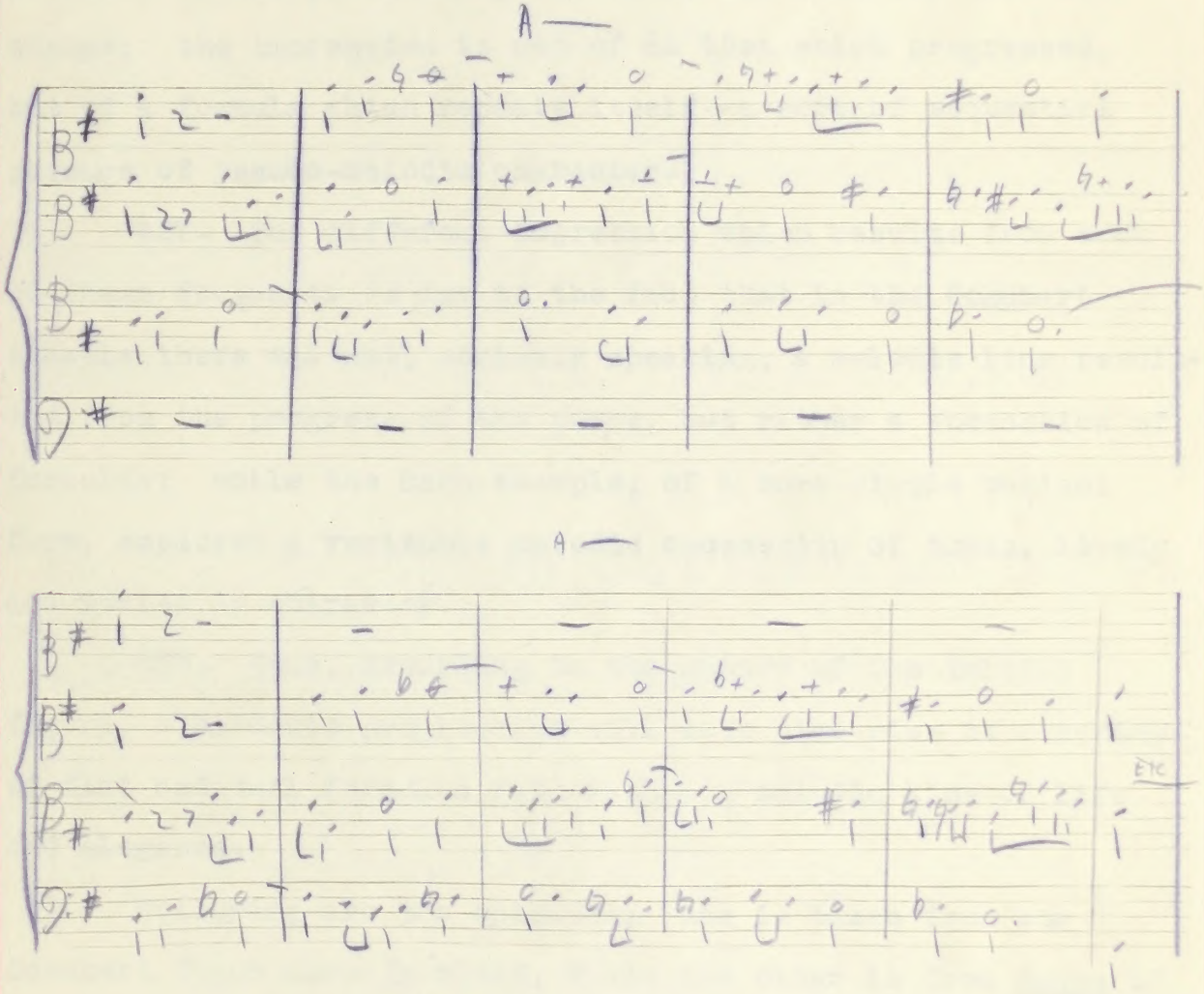
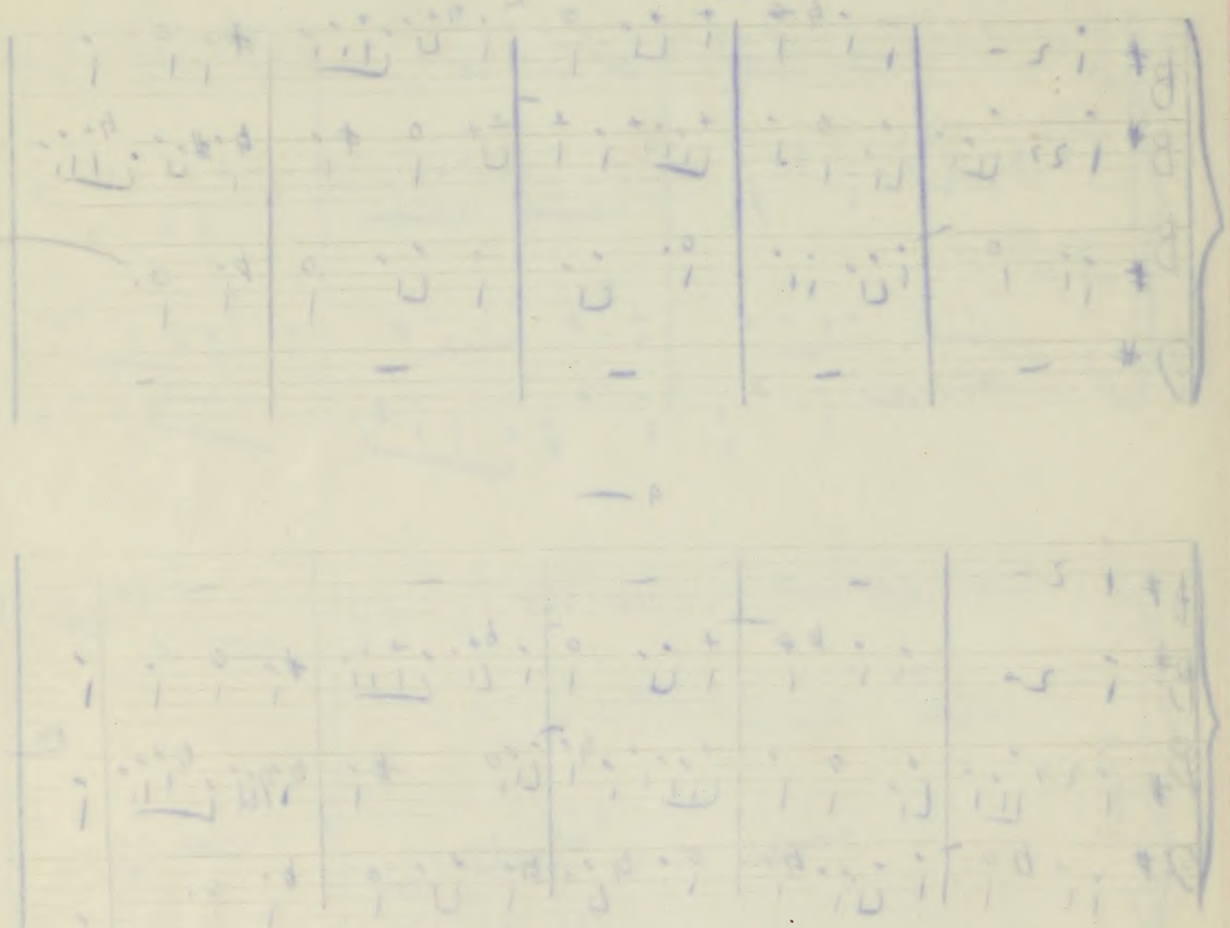






425, A certain method is necessary in the preceding process; the themes and accesory figures here ought to have at least as great an interest as the principal theme of the episode; in so far as possible the first progression should offer, in its new appearance, a different disposition which will avoid monotony and repetitions. By comparing the following example, borrowed from a fugue of Shubert's, with that cited above, we can thus understand this fault and avoid it:





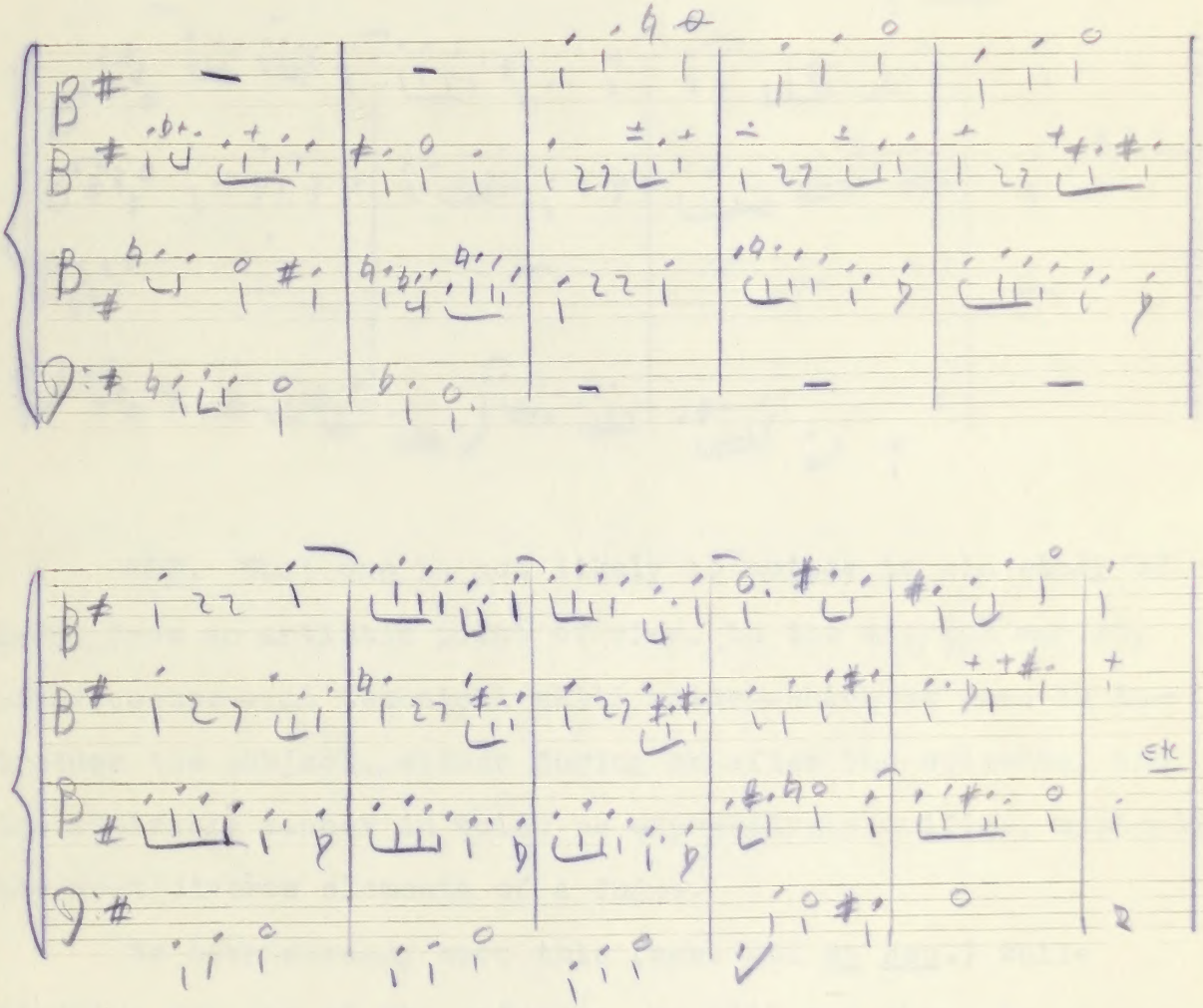
426. Here, contrary to what we saw in the Bach example, sec. 424, there is no development of the theme, but a simple repetition due to the transposition to the fifth below of the first part (A) of the progression; it is a repetition, and the impression of monotony and dullness is further accentuated by the integral reproduction, in the second part of the progression, of the dispositions used in the first part. The relation of the parts being the same, the sonority does not change; the impression is not of an idea which progresses, but of a formula which repeats itself—a sort of sequential passage of pseudo-melodic character.

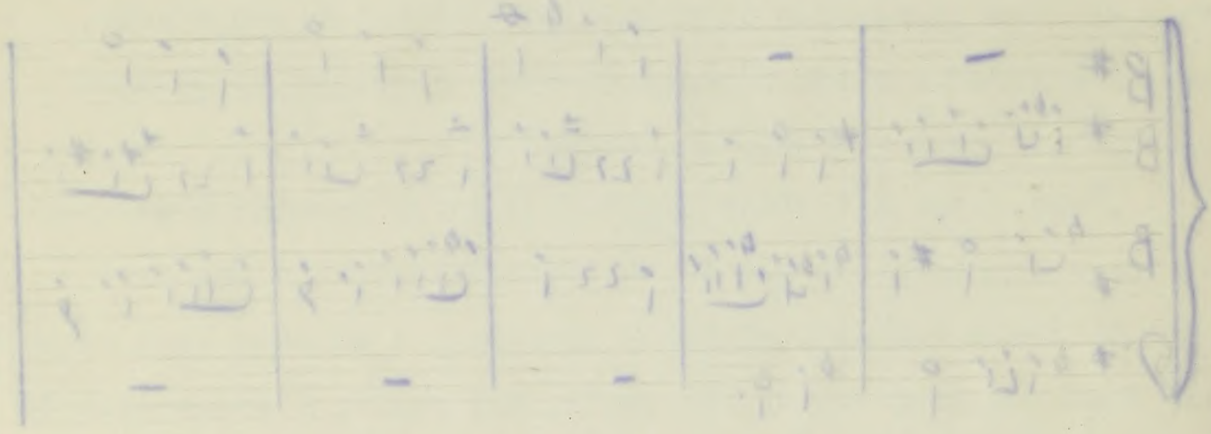
427. The different impression which results from each of these fragments is due to the fact that in the Schubert example there was not, strictly speaking, a melodic line resulting from the progress of the parts, but rather a succession of formulas; while the Bach example, of a more simple musical form, employed a veritable melodic succession of tones, lively and varied in character.

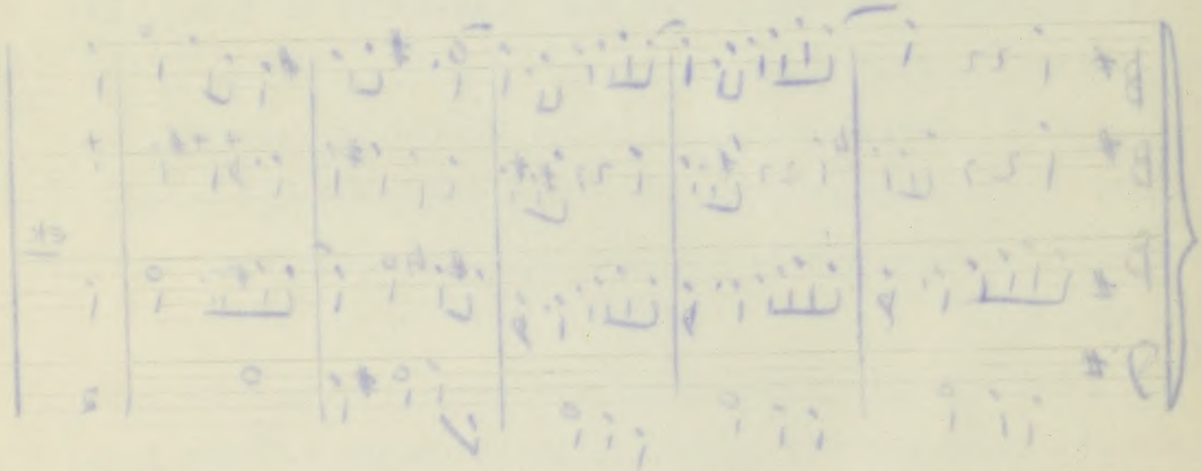
428. Thus, according to the nature of the initial figure, a harmonic progression will soon give rise to a series of flat and dull formulas rather than a melodic line of life and elegance.

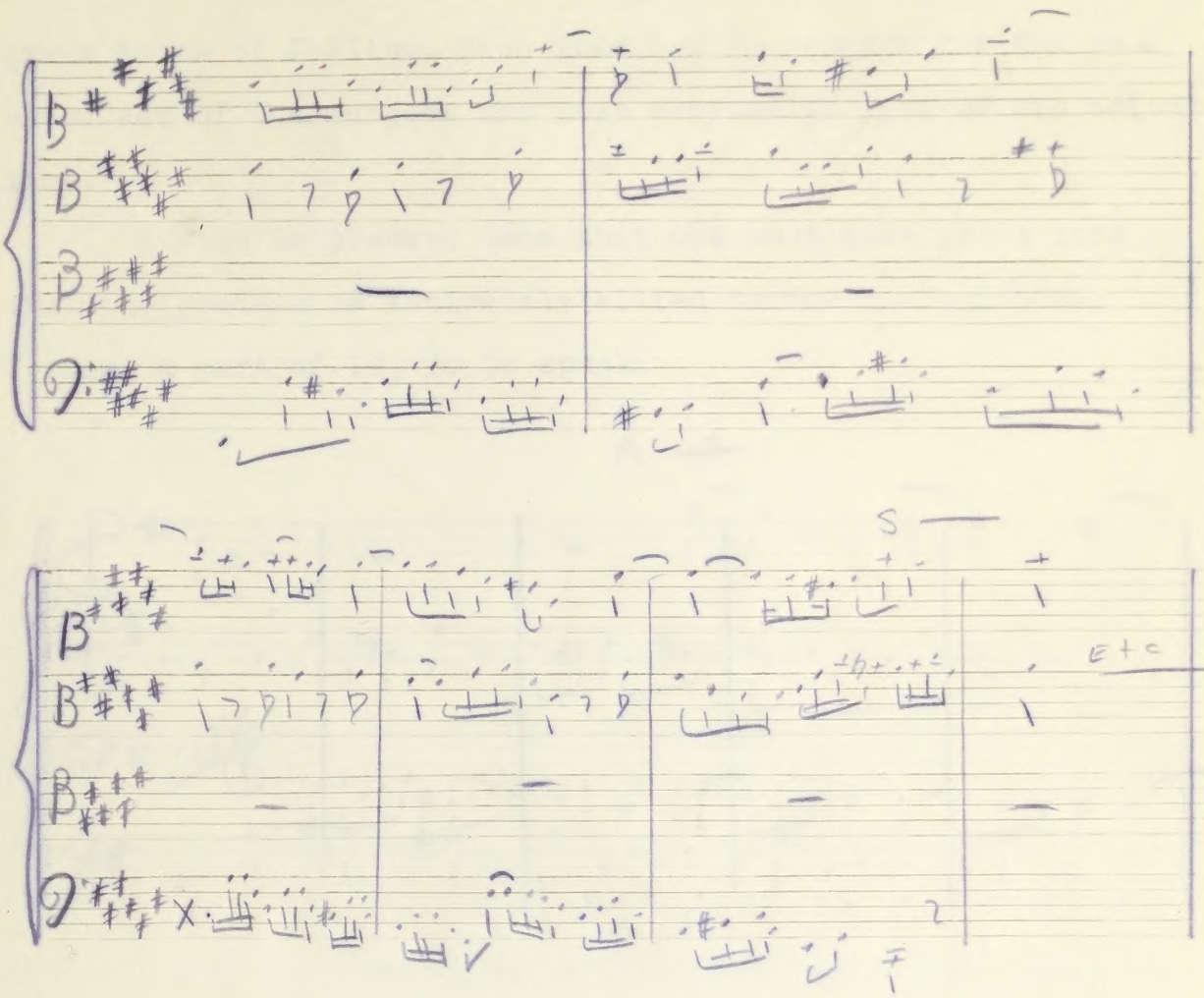
Following are two episodes; one is taken from the Schubert fugue already cited, while the other is from fugue 13 of the WELL TEMPERED CLAVICHORD; both are constructed after an

identical plan (each part imitating itself) (sec. 216) and on an analogous harmonic progression. The first is only a formula, but the second is lively and develops along a melodic line of clean cut contour; the point of departure is the same for both, and the means employed are similar. Between the two, then, we can assume only a difference of quality in the musical material used:



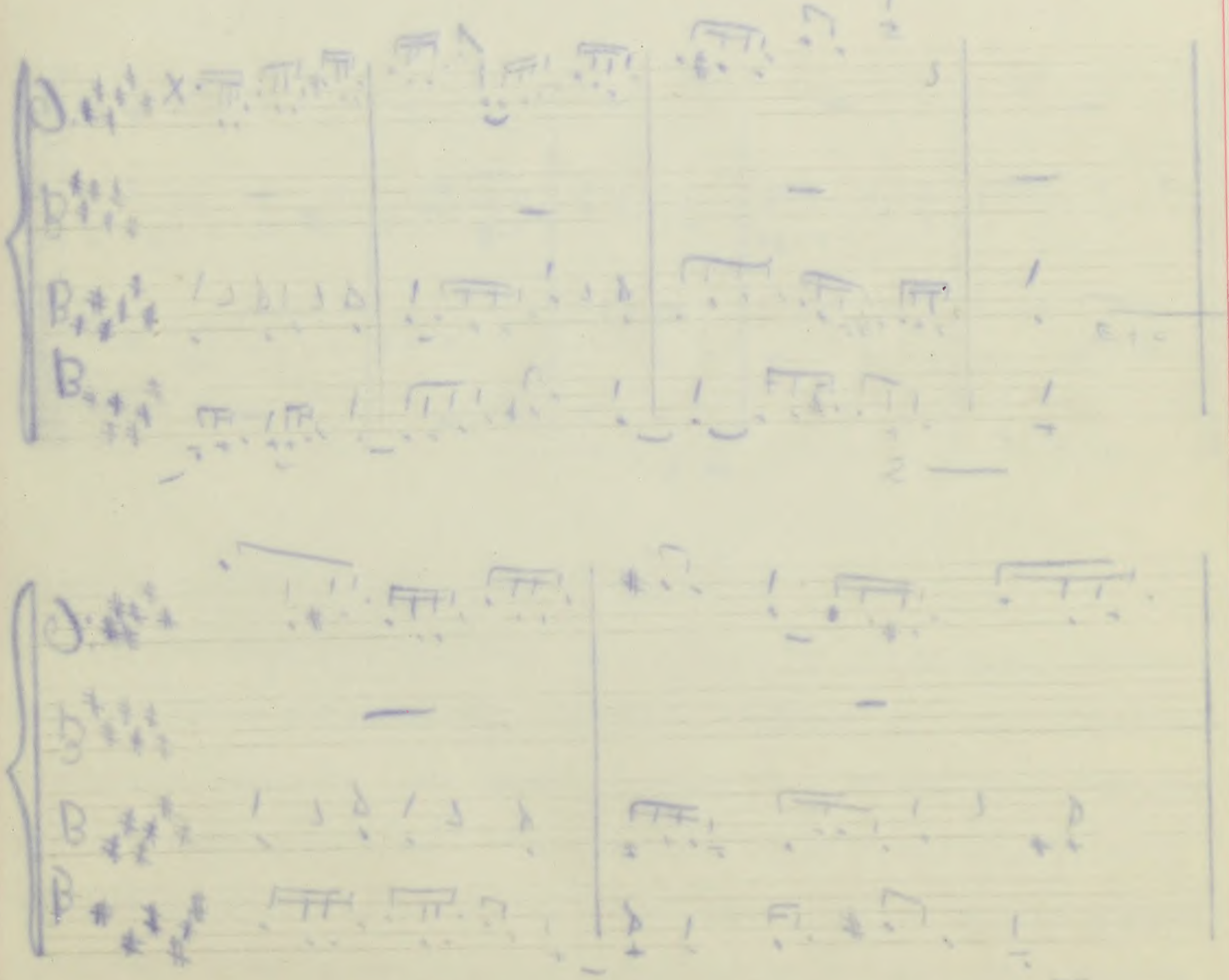






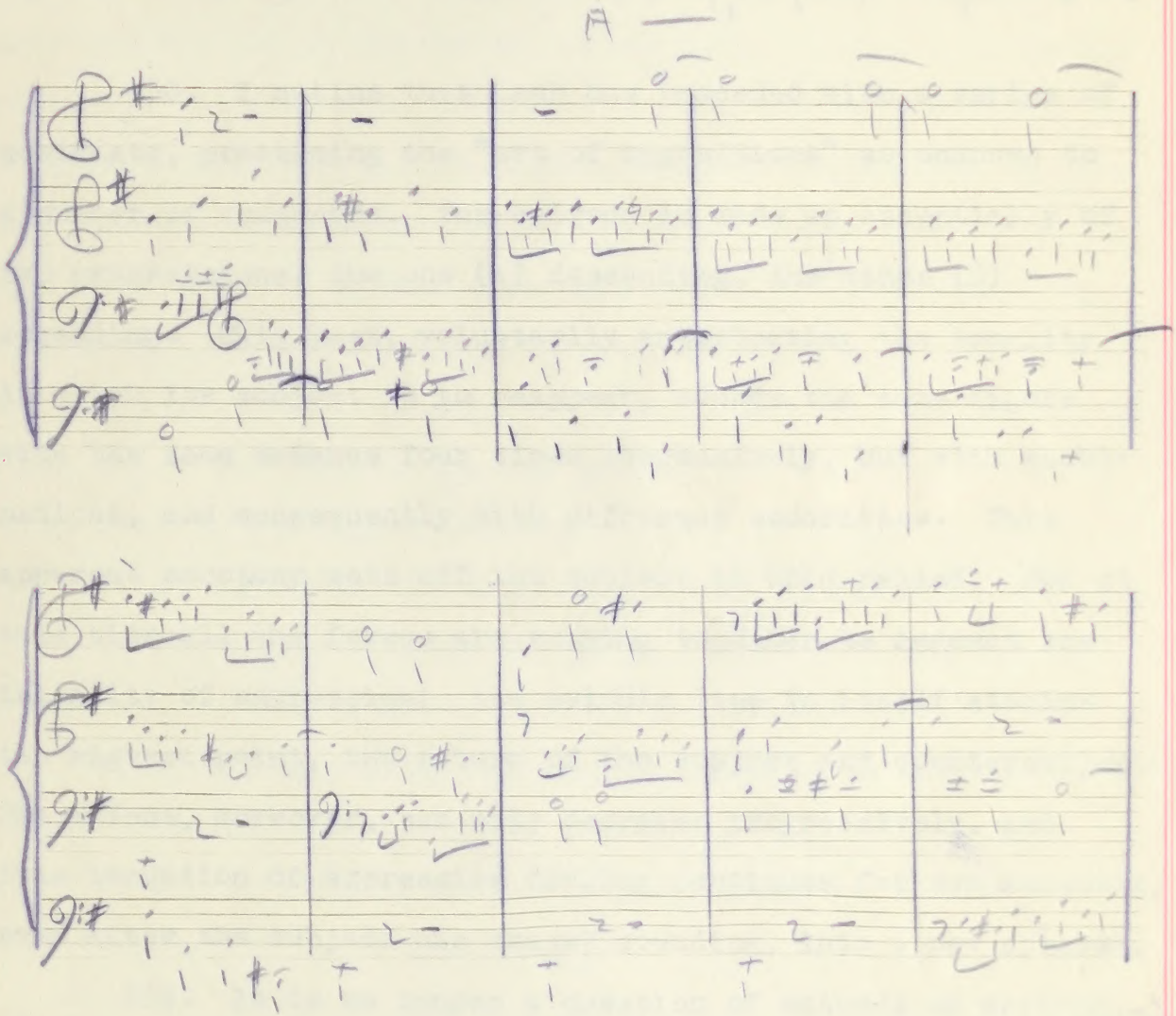
429. What one is not likely to notice in his study of Bach, from an artistic point of view, is the extreme variety of processes—all technical skill aside—which he uses to introduce the subject, either during or after the episodes, and the admirable manner in which he expressively unifies, musically, the most diverse elements of a fugue.

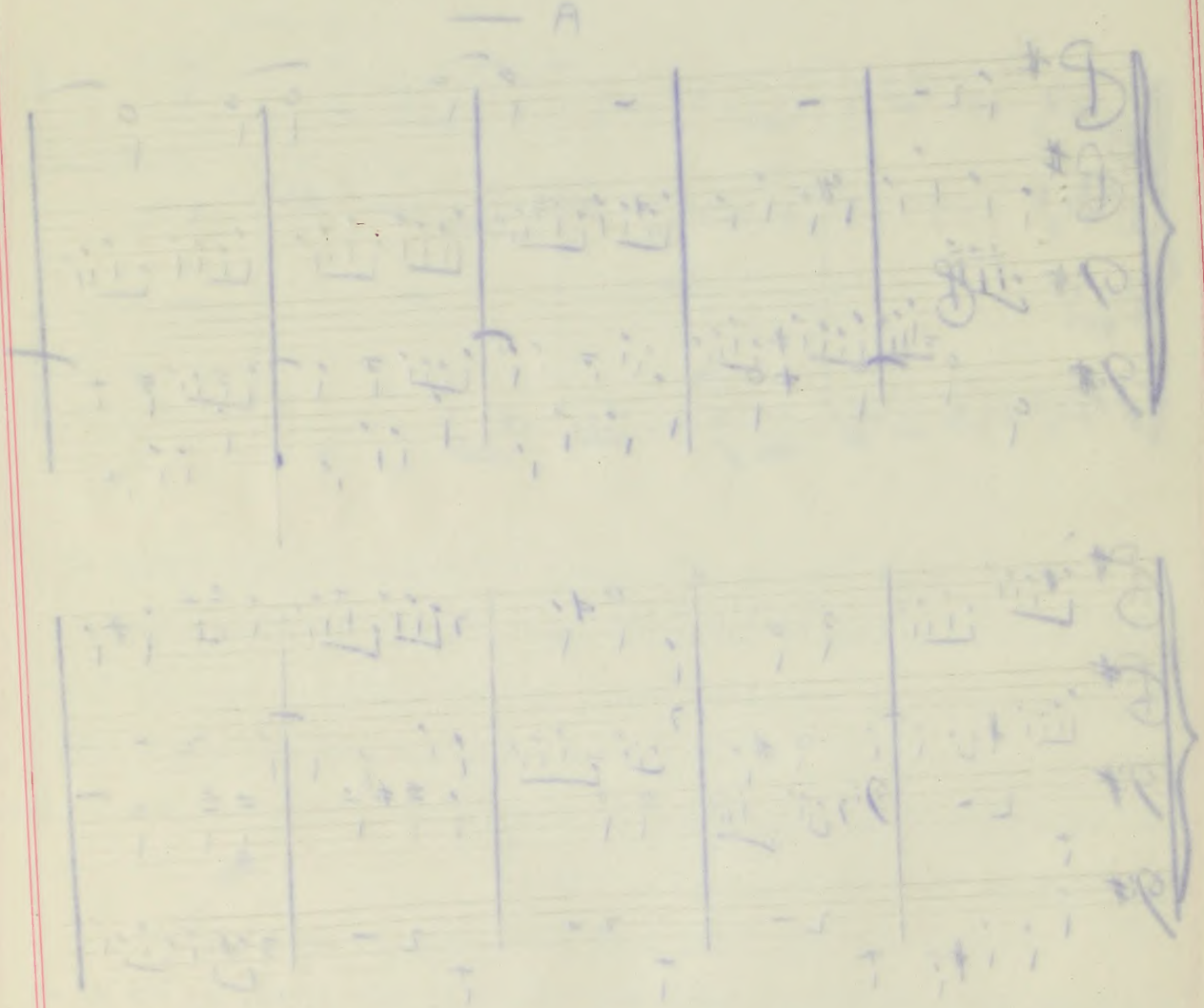
We have already seen this (sec. 401 *et seq.*) while studying the use of the cadence; we will now show, by an example from the Organ Fugue in E Minor, how, in an episode of

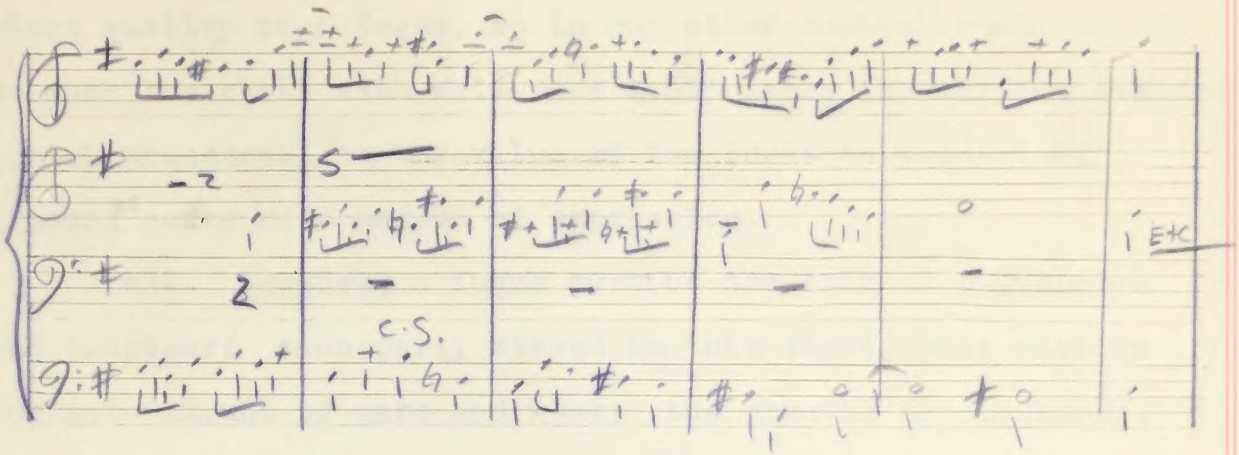


great depth of feeling, Bach knew how to reserve for the re-entrances of the subject the most expressive part of his melodic line.

I wish to observe here that one must take great care that the process is intimately allied to the musical idea, forming a part of it, so to speak:

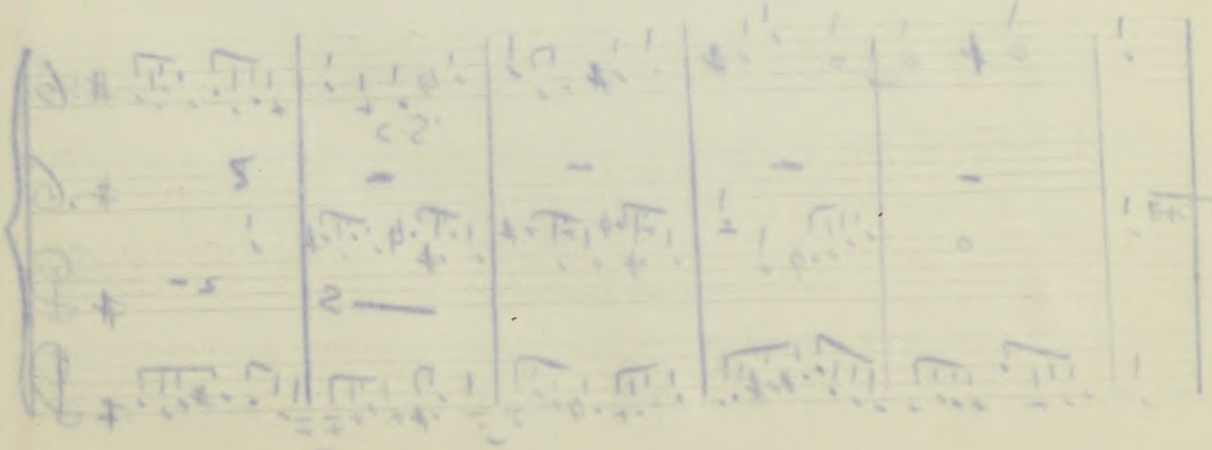






430. I notice that Bach has proceded with a series of contrasts, practicing the "art of oppositions" so unknown to a number of composers. The episode is made up essentially of two progressions, the one (A) descending, the other (B) ascending. This last, voluntarily anticipating the tonality in which the subject is to reappear, sounds the same figure with the same cadence four times successively, but with combinations, and consequently with different sonorities. This apparent monotony sets off the subject in bold relief, for at this time all the forces are working together to augment the intensity of expression: the melodic line in itself attains its highest point, the return of the subject and countersubject. The effect, moreover, can only decrease progressively, and this tenuation of expressive feeling continues for two measures, even after the subject has ceased sounding, into a new episode.

431. It is no longer a question of methods of writing, but one of musical composition, and it should always be remembered that a fugue must be composed before it is written; what



gives quality to a fugue, as in any other musical work, is not so much the skill with which one manipulates the various contrapuntal processes, as the value of the ideas to which these process^es^ serve as a medium of expression.

432. Besides, a fugue must be the work of a musician and composer; each part, viewed in this light, must receive the same amount of care and work; the stretto particularly necessitates the intervention, at any moment, of a keen musical judgment. An essential principle for the student is NEVER SACRIFICE MUSIC FOR VAIN COMBINATIONS OF COUNTERPOINT; i. e., permit these combinations only in so far as they produce a musical effect—a melodic sequence—and reject the others unsparingly, however ingenious they may be.

433. VARIOUS CONNECTIONS OF THE STRETTO. In the school fugue there are several ways of joining the stretto to the first part of the fugue. One may:

a) JOIN THE LAST EPISODE DIRECTLY TO THE FIRST STRETTO.

b) HAVE AN AVOIDED OR BROKEN CADENCE, WITH A MARKED DWELLING ON AN ORGAN POINT, BETWEEN THE EPISODE AND THE STRETTO.

c) SOUND, BEFORE THE STRETTO, A PEDAL ON THE DOMINANT (OR OCCASIONALLY ON SOME OTHER DEGREE), JOINING THIS PEDAL DIRECTLY TO THE STRETTO WITHOUT INTERRUPTION, OR SEPARATING IT FROM THE STRETTO BY AN ORGAN POINT.

434. Whatever disposition is used, the last episode should, due to compact structure, prepare the stretto in such a

way that the latter is the logical and natural continuation of the first part of the fugue. Otherwise one gets the impression of a repetition of the exposition or of an interruption in the musical sense.

435. ROLE OF THE PEDAL. We examined in detail in chapter IX the various ways in which a pedal can be used; what we said there makes it easy to give an account of its role in the musical composition of a fugue.

Likewise, harmonically, the pedal has the advantage of grouping, on one strong note of a key, chords entirely foreign to this note and having them follow each other rapidly without loss of tonality, while at the same time it permits the principal melodic elements of the fugue to reappear, if one wishes, passing through and uniting keys often distantly removed. Consequently the fugue acquires new elan as it approaches the end.

436. POSITION OF THE PEDAL. Moreover, it is near the end that the pedal is logically used; i. e., before the stretto, which is like the peroration of the fugue, or even at the end of the peroration. Obviously this is also true at the exaltation of the tonal sense which determines either a pedal on the tonic or the dominant, eliminating, by the prolonged sounding of this note, the almost irresistable need of a perfect cadence; it so happens that in the second section of the fugue we sound a pedal on a note other than the dominant or tonic; but then, this

note assumes, by virtue of the tonalities heard immediately before or after the pedal, the character of a dominant, and never that of a tonic, which would naturally produce the feeling of finality.

437. Understand, then, that it is impossible to place a tonic pedal anywhere but where it would logically appear, namely, at the extreme end of the stretto, whether the fugue ends on this pedal, or, as rarely happens, if the pedal is followed by a final cadence, either perfect or plagal.

438. These explanations given—in order to justify, theoretically and practically, the position which the pedal occupies in the fugue—it remains for us to determine its importance and the various ways which, from the point of view of musical composition, we can conceive and realize it.

439. IMPORTANCE OF THE PEDAL. The length and musical quality of the pedal varies for numerous reasons; among the masters there are a number of fugues in which the pedal is not used; in other fugues we find one or several pedals, some of which are very short—not exceeding two measures—others quite well developed, sometimes excessively, if compared to the ensemble of the fugue of which they are a part; but this is a matter for the composer's judgment; the object is never to give the impression of a lack of proportion; the actual length of each individual part is not important if the hearing does not seem long.

440. In the school fugue it is the rule to sound either

a dominant or a tonic pedal, or both if desired. The position of the dominant pedal is at the end of the episode which immediately prededs the first stretto, and in this case the tonic pedal will come at the end of the fugue; the dominant pedal may appear in the last part of the stretto and be followed by a short tonic pedal as a conclusion; some teachers feel that in this last case the two pedals should not join immediately, but be separated by one or two measures of stretto; others show a preference for joining them directly by an avoided cadence, following the formula frequently used in harmony. This is all a matter of taste and does not constitute a rule, but rather a custom, varying with the times and the directors. I make these statements only as a reminder, leaving it to the student to determine what is done in this regard in examinations. This has nothing to do with the study of the fugue. I would like to observe that, on those rare occassions when their fugues do approach the form of the school fugue, the masters have used the dominant pedal before the stretto, reserving the tonic pedal for the end.

441. The musical elements of a pedal vary according to whether the pedal is heard before the first stretto or at the end of the last; it is clear that, in each of these cases, the musical composition of the pedal will be different.

Although this is entirely within the domain of the imagination and we can form no precise rules on the subject of

musical invention, there are always signs which will guide the student in selecting those processes which will serve as a basis for his first attempts and will ultimately enable him to create the new forms more easily.

442. COMPOSITION OF THE PEDAL. Generally the pedal enters during the course of an episode; it then helps to continue it. We will admit, then, for the sake of this study, that this intervention, assuming that it is a dominant pedal sounding before the first stretto, will in most cases occur at the following points:

a) WHEN THE EPISODE HAS ARRIVED AT THE HIGHEST POINT OF AN ASCENDING MELODIC PROGRESSION.

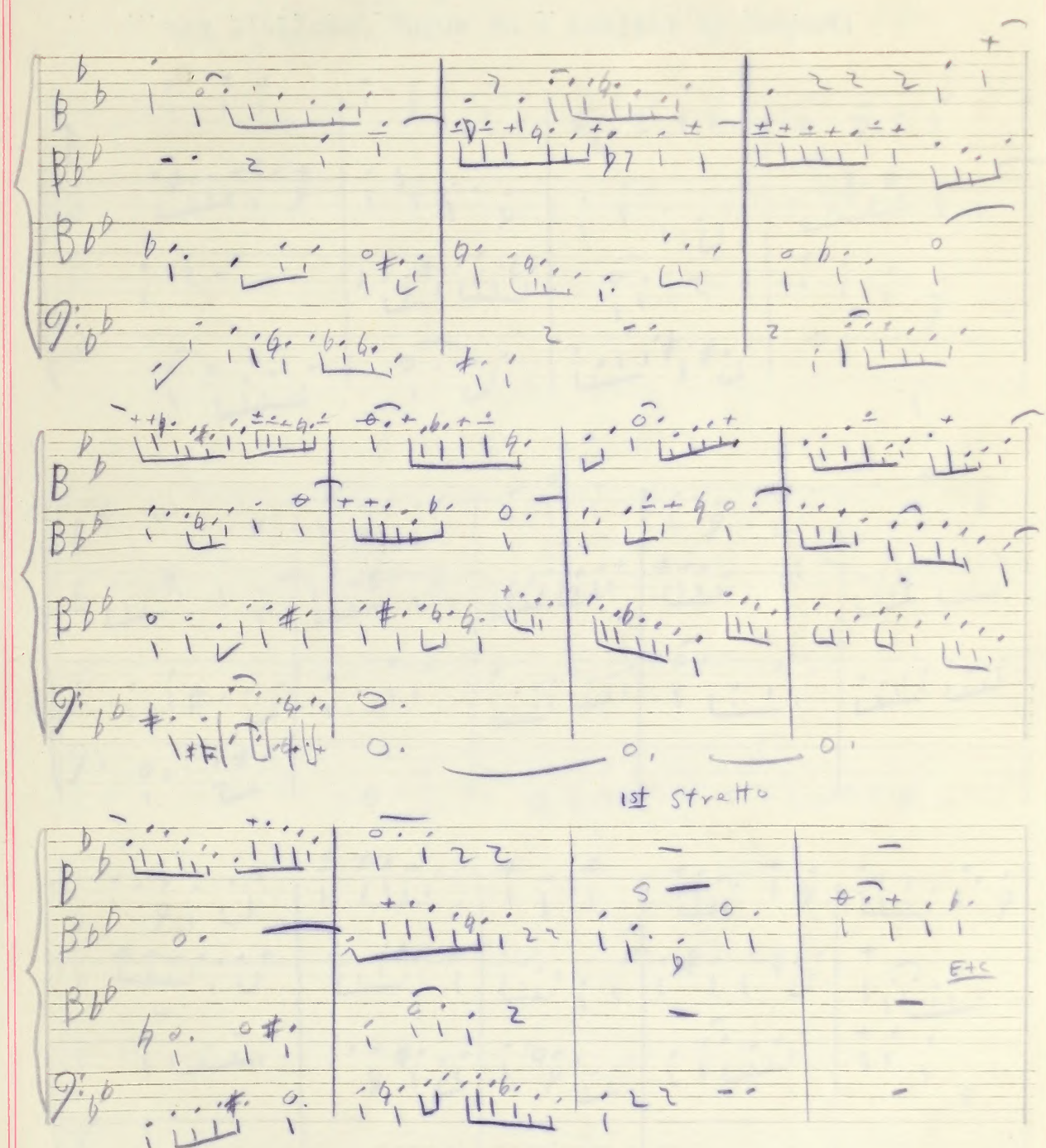
b) WHEN THE EPISODE HAS ARRIVED AT THE LOWEST POINT OF A DESCENDING MELODIC PROGRESSION.

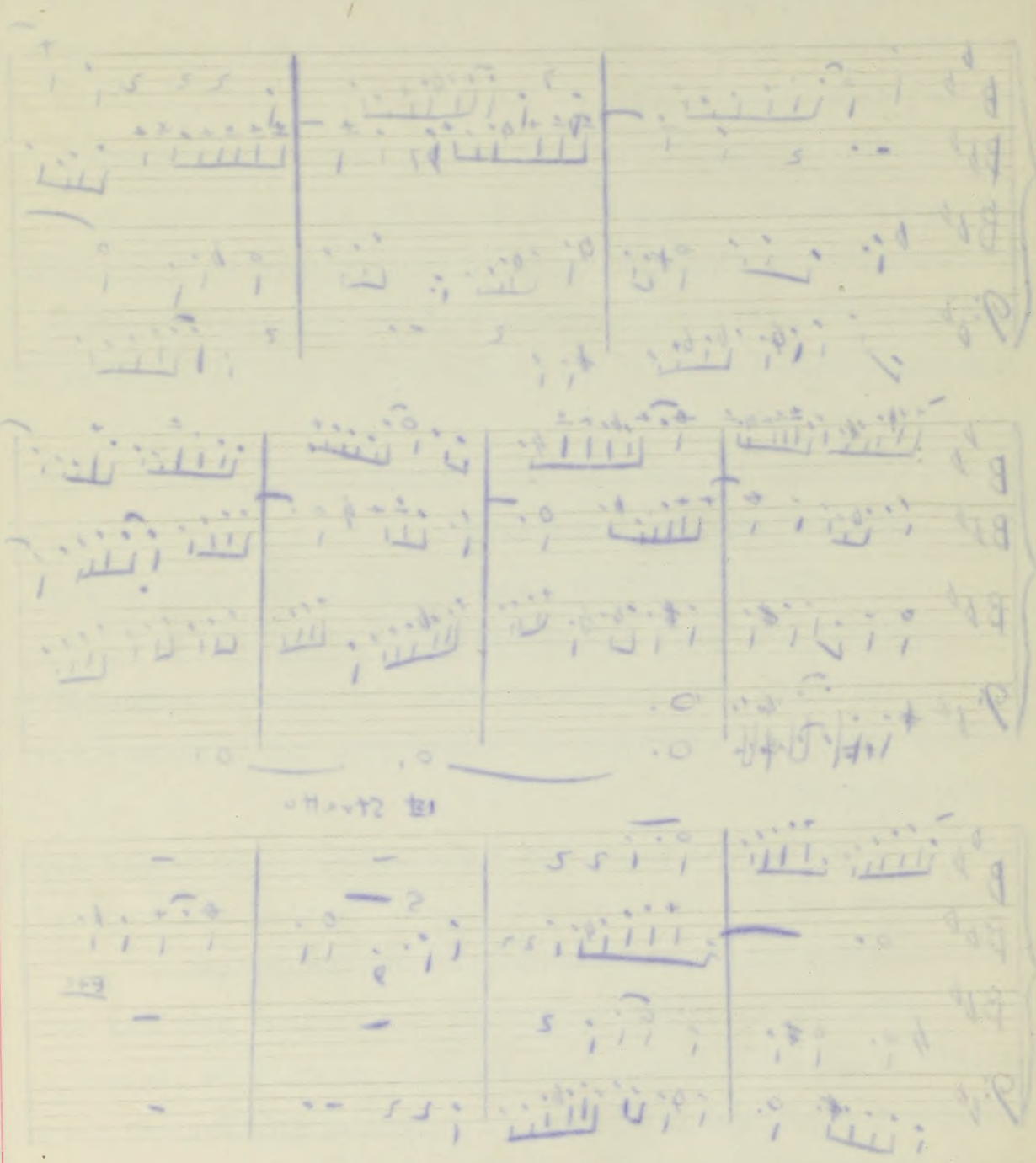
c) WHEN, THE EPISODE ASSUMING THE FORM OF A MELODIC PROGRESSION EITHER ASCENDING OR DESCENDING, THE EXTREME POINT IS NOT REACHED.

I repeat, this manner of generalizing is in itself too restrictive and has no other aim than to furnish the student with a precise point of departure for his excercises.

443. In the first two cases, the extreme point of the melodic progression having been reached, it will be logical to continue the episode on the pedal, following an inverted form of the preceding progression; this new progression should be musically composed of the same elements as the first. This is the idea in principle but not absolutely:

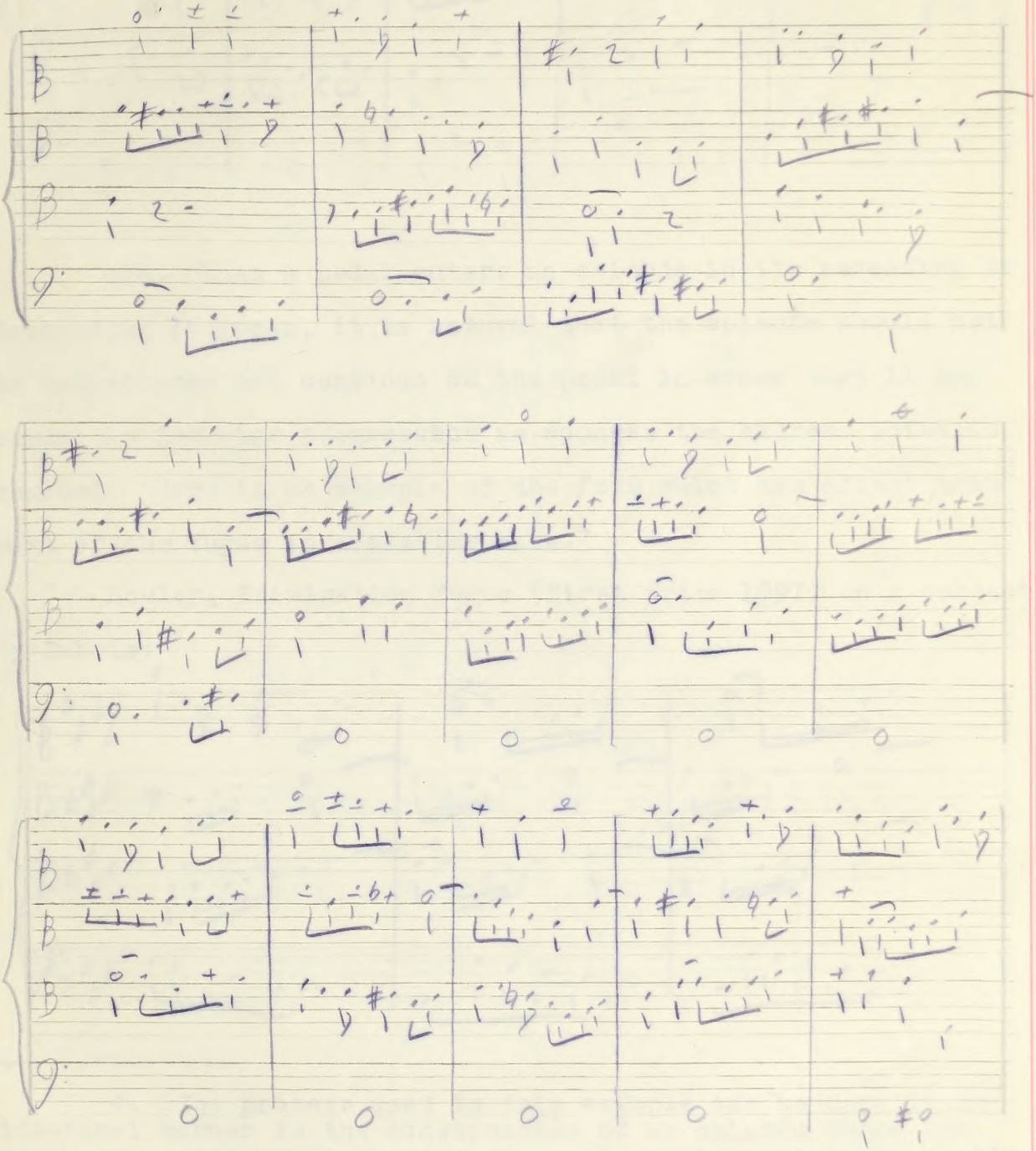
a) THE PEDAL ENTERING DURING THE COURSE OF THE EPISODE AT THE HIGHEST POINT OF AN ASCENDING PROGRESSION:

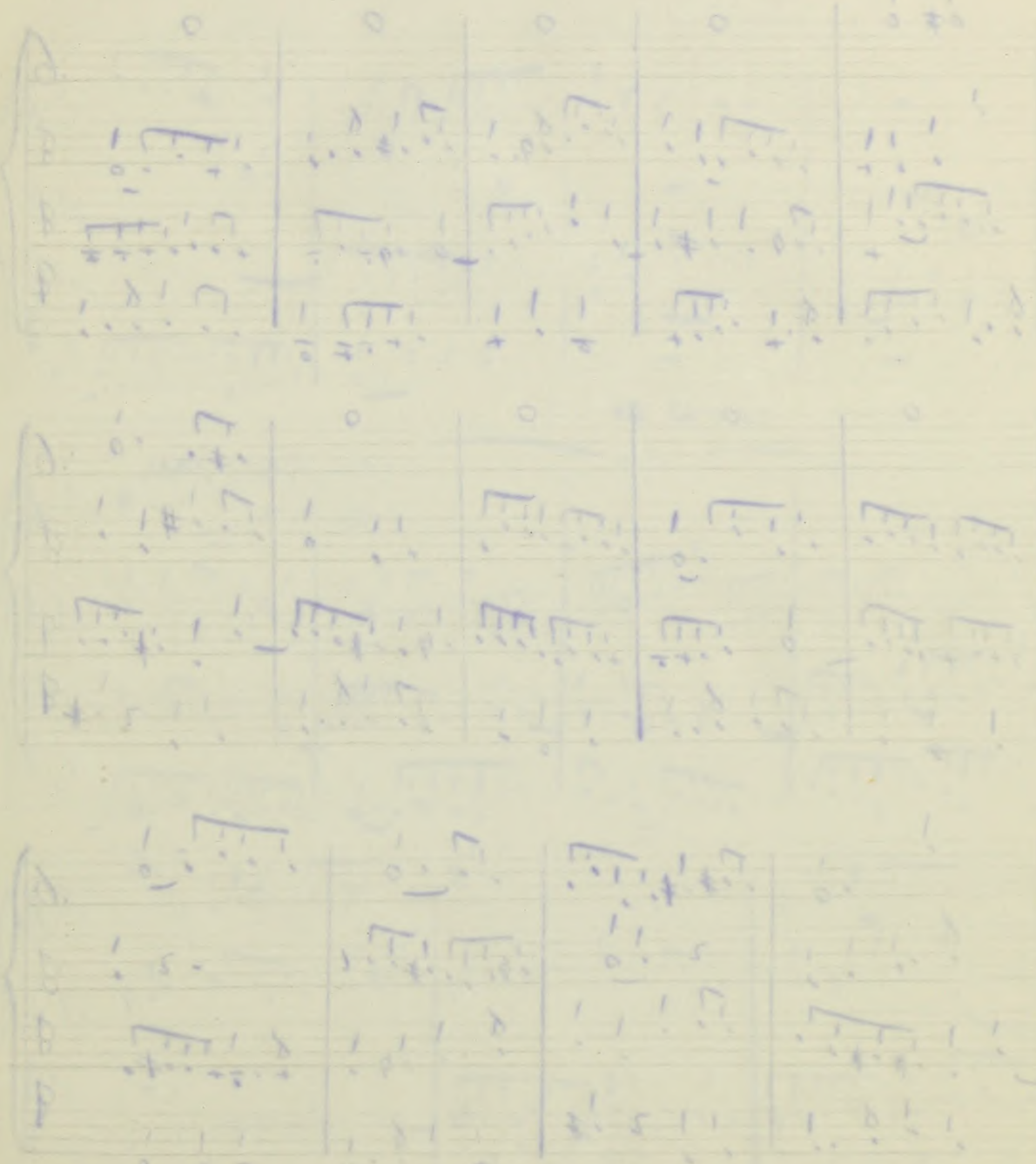


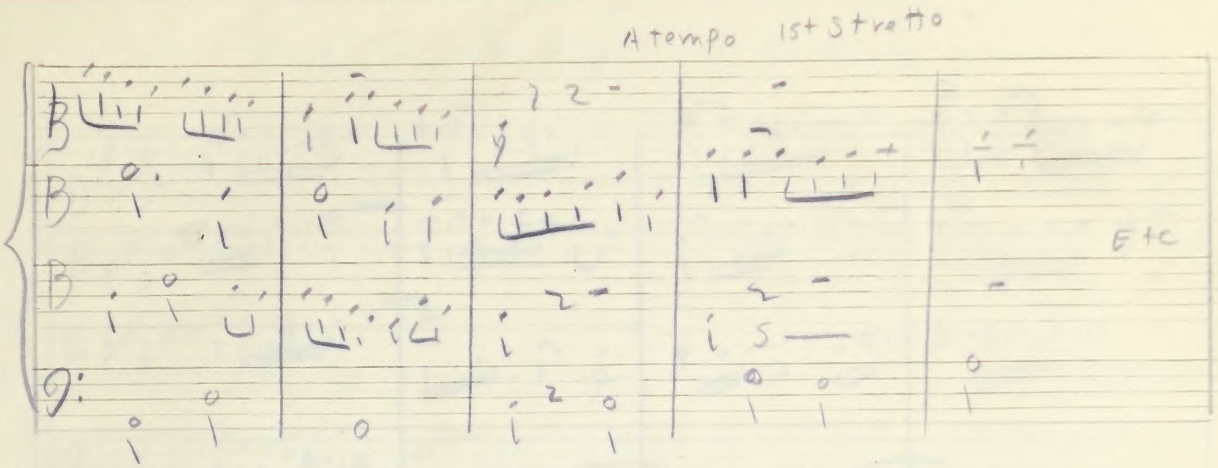


b) THE PEDAL ENTERING DURING THE COURSE OF THE EPISODE AT THE LOWEST POINT OF A DESCENDING PROGRESSION.

Max D'Ollone, Fugue on a subject by Gounod:

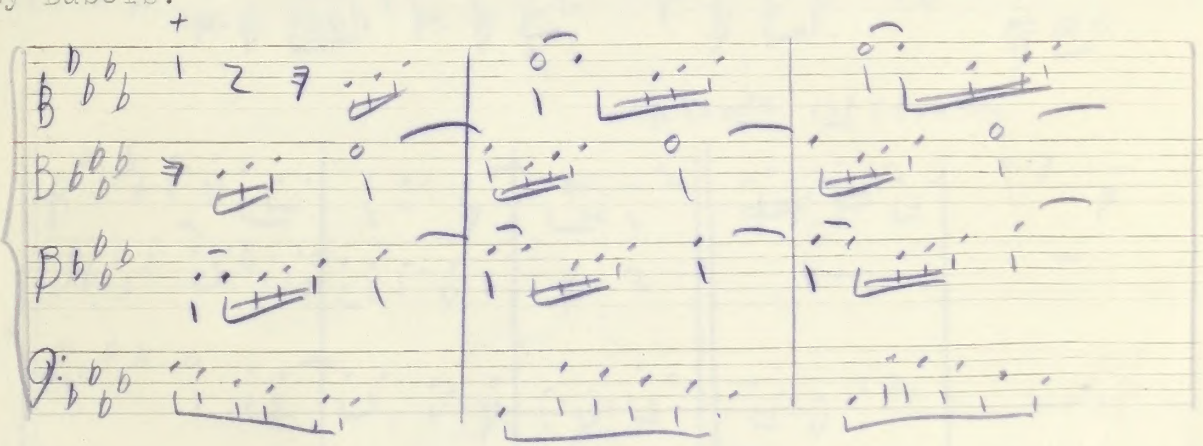




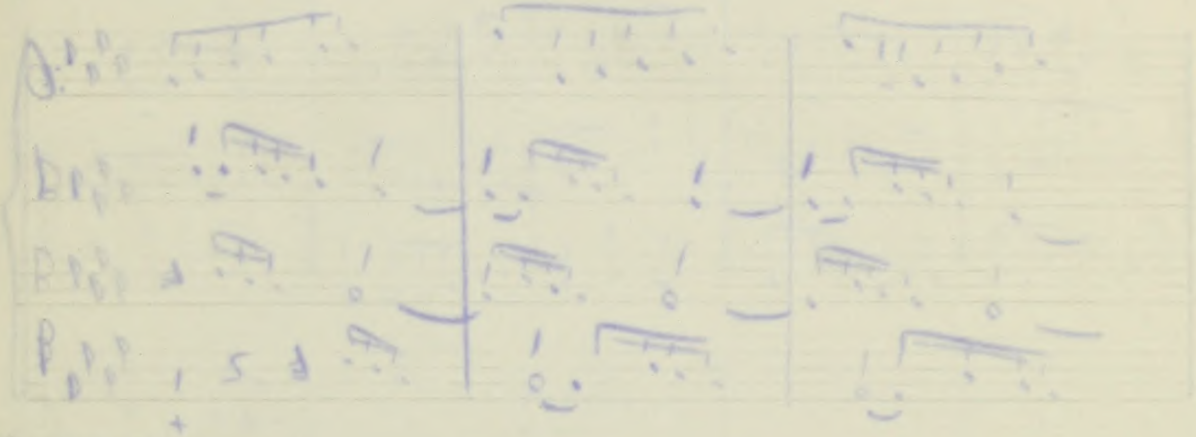


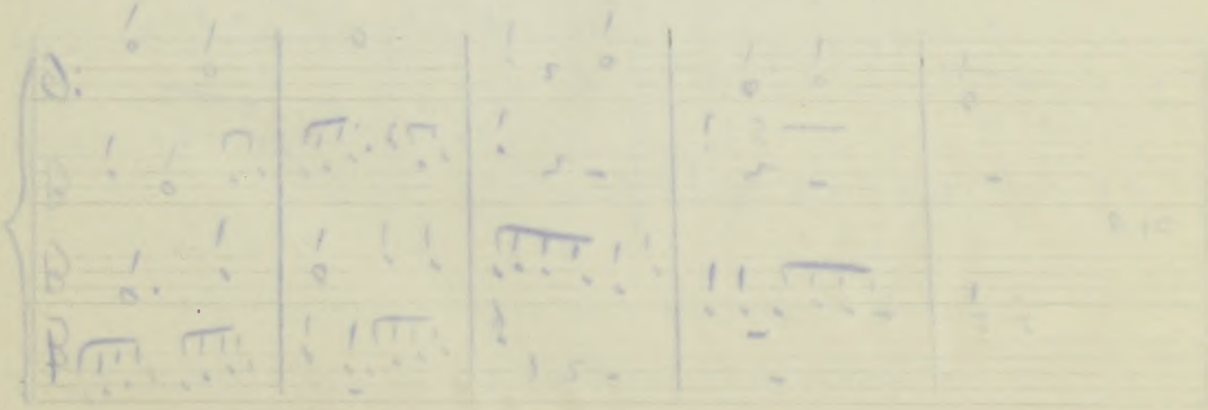
444. When a pedal enters an episode in its ascending or descending progress, it is natural that the episode should not be interrupted but continue on the pedal in order that it may assume an inverted progression as soon as the extreme point is reached. Here is an example of the form which can affect this part of the fugue in a similar case.[4]

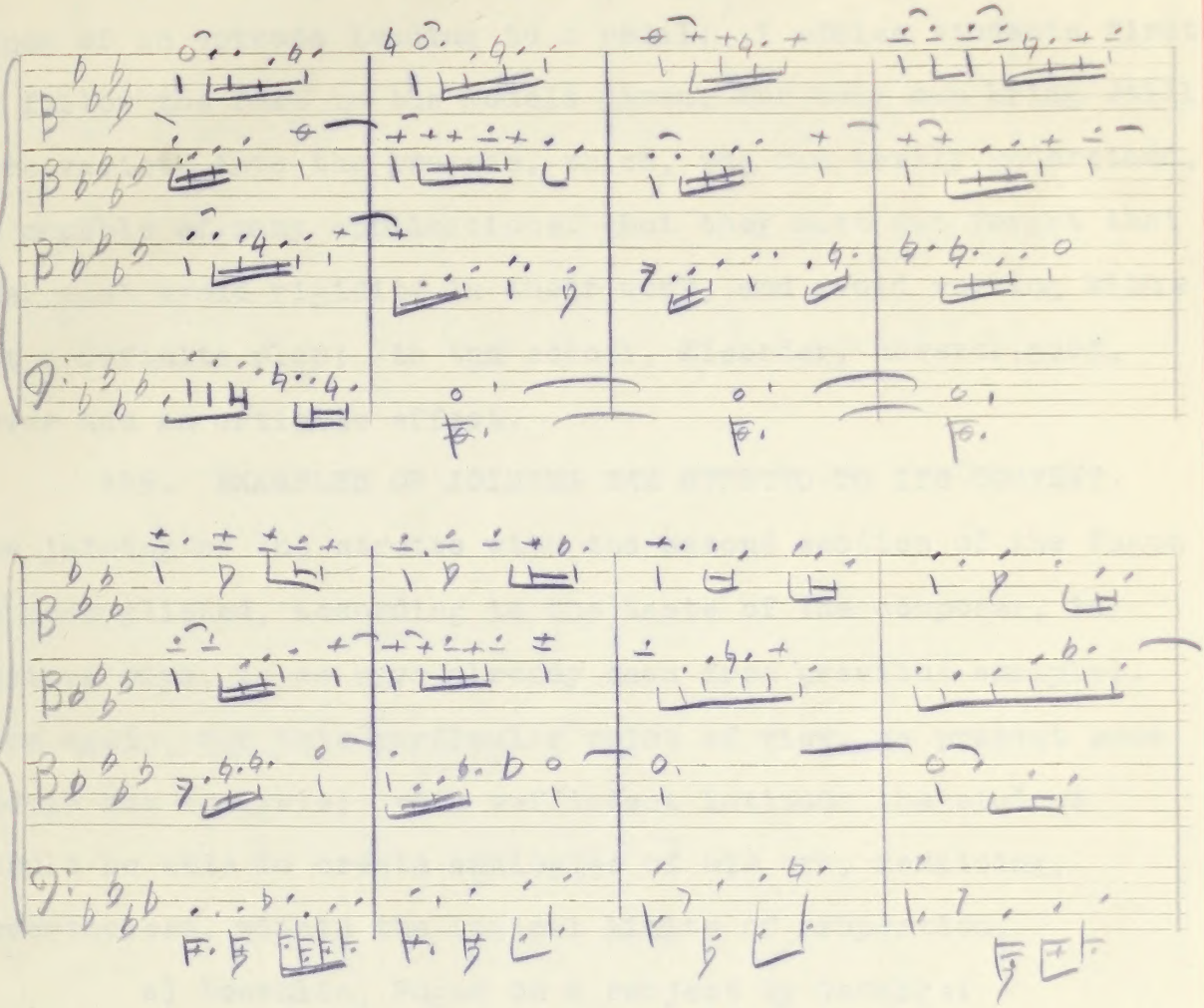
Boulay, Examination fugue (first prize 1897) on a subject by Dubois:

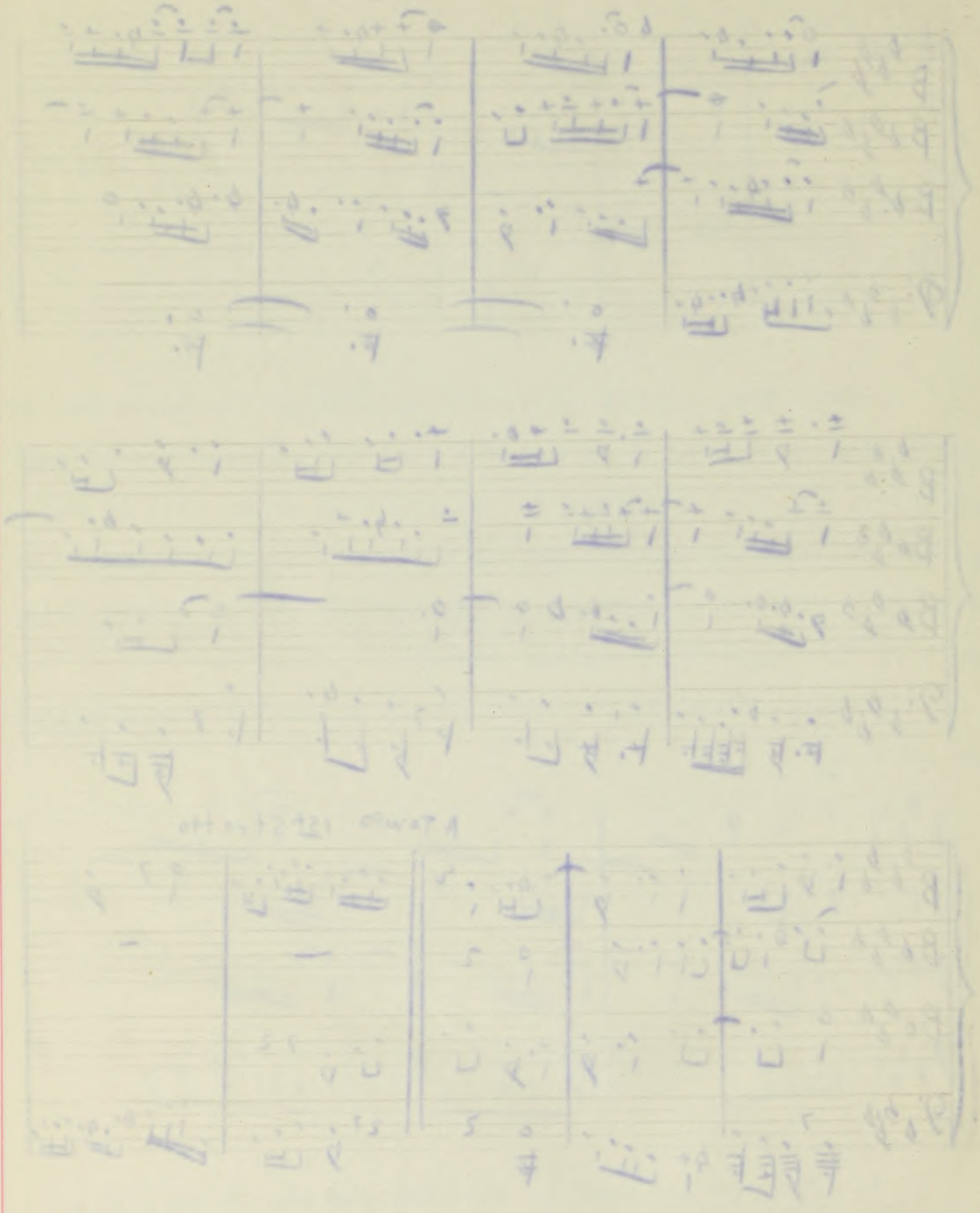


4. The process used in this example can be used in an identical manner in the construction of an episode where the pedal would interrupt an ascending progression; this is easily understood and eliminates the necessity of giving more examples.





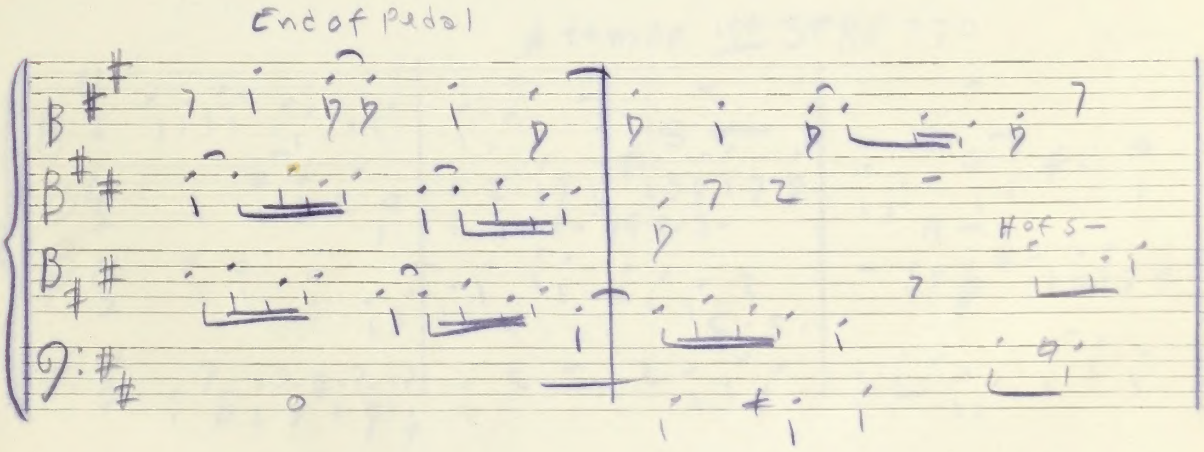

A Tempo 1st Stretto

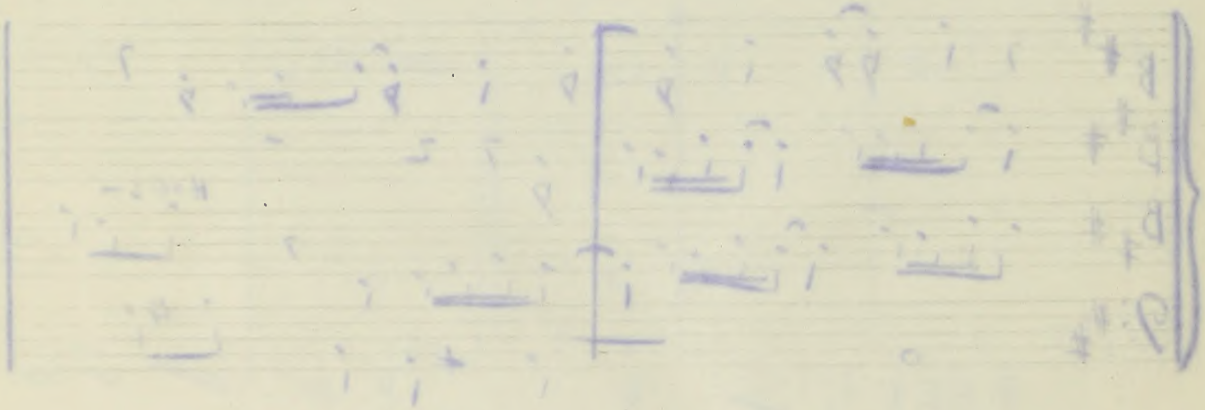


445. These, as they stand, are the three combination types of an episode leading to a pedal; I advise students first to follow the form in the models given, for they can bring still more variety into the process, which, one can easily understand, is capable of many applications. But they must not forget that they must avoid rigidity in their work, and avoid working without a definite plan; in the school, disorder, however,good, never has an artistic effect.

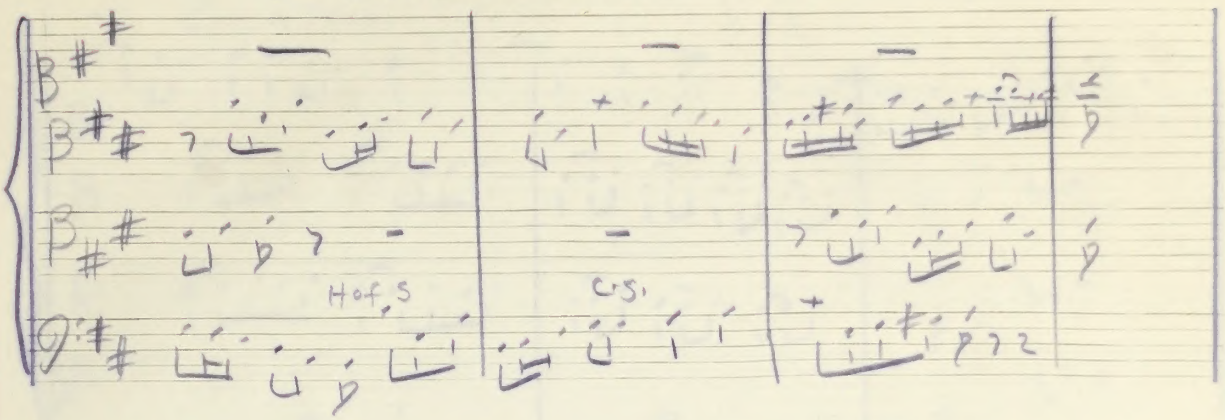
446. EXAMPLES OF JOINING THE STRETTO TO ITS CONTEXT. The joining of the stretto with the second section of the fugue is accomplished, according to the taste of the composer, in various ways, as we have already seen from previous examples. Here again, for this particular point of view, we present some models for analysis; with sufficient latitude the student should be able to create analogies of his own, remaining, nevertheless, within the logical limits of proportion.

a) Koechlin, Fugue on a subject by Gedalge:

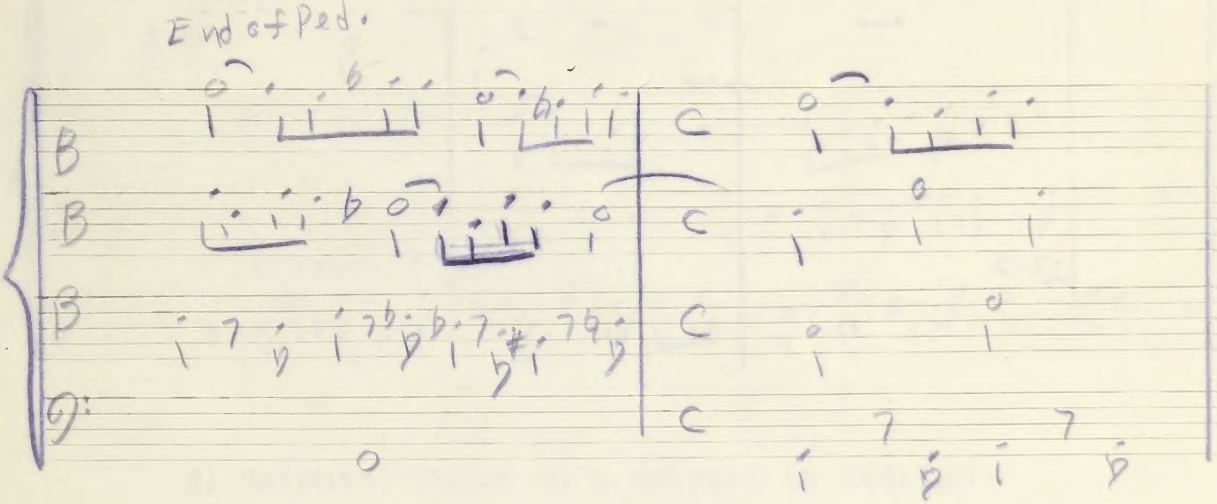




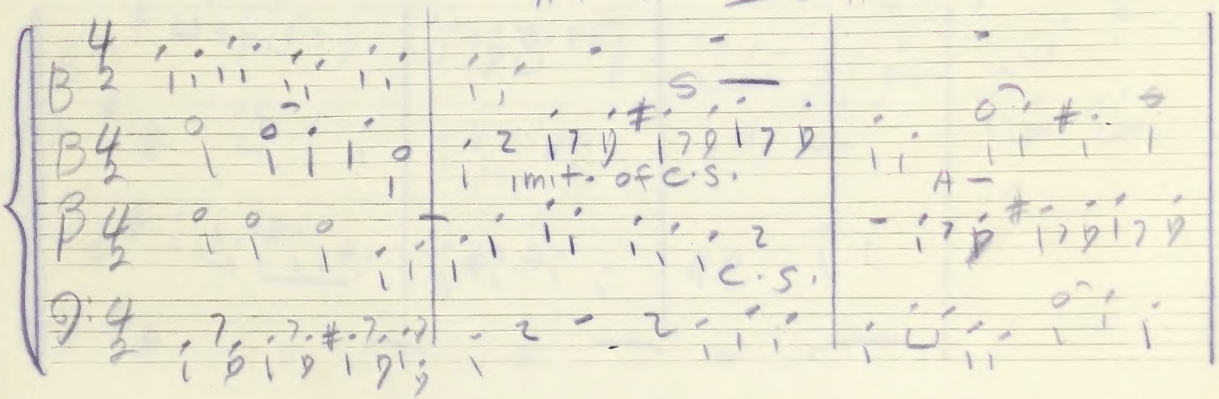
1st STRETTO

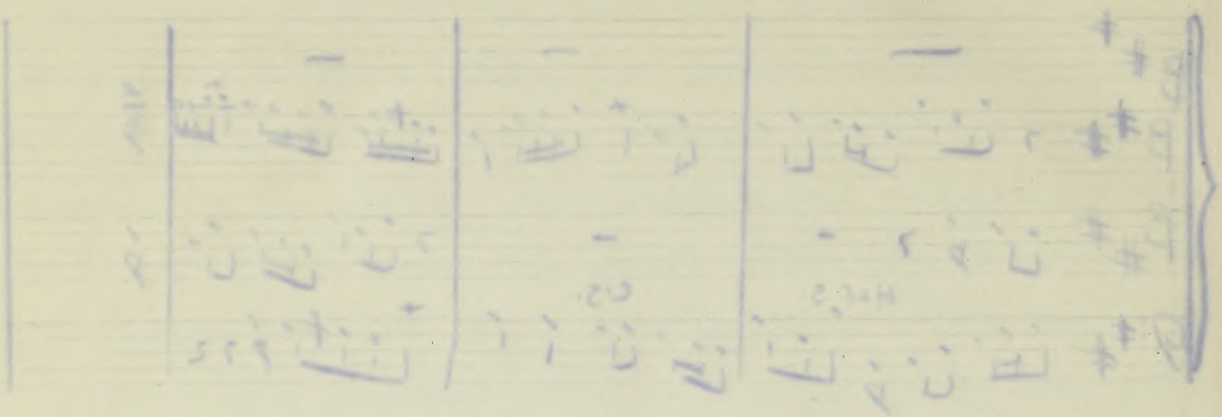


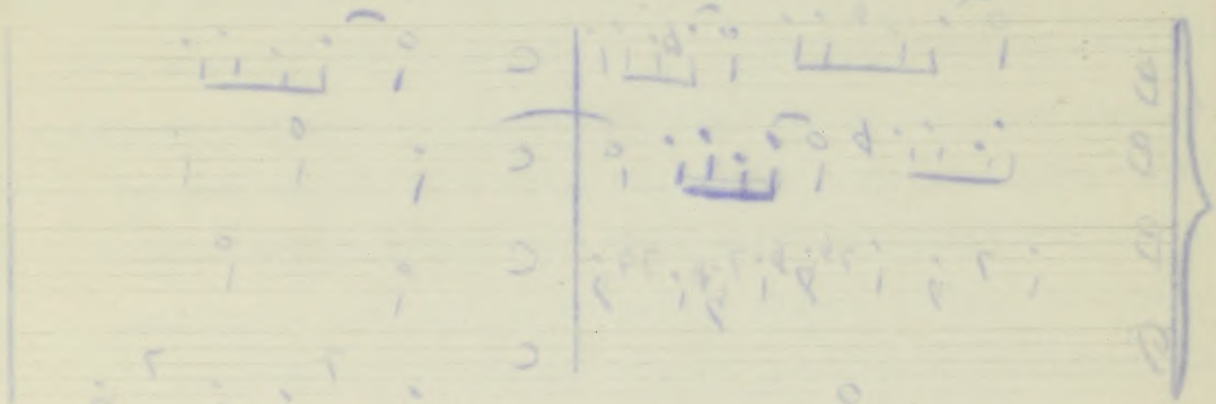
b) D'Ollone, Fugue on a subject by Massenet:

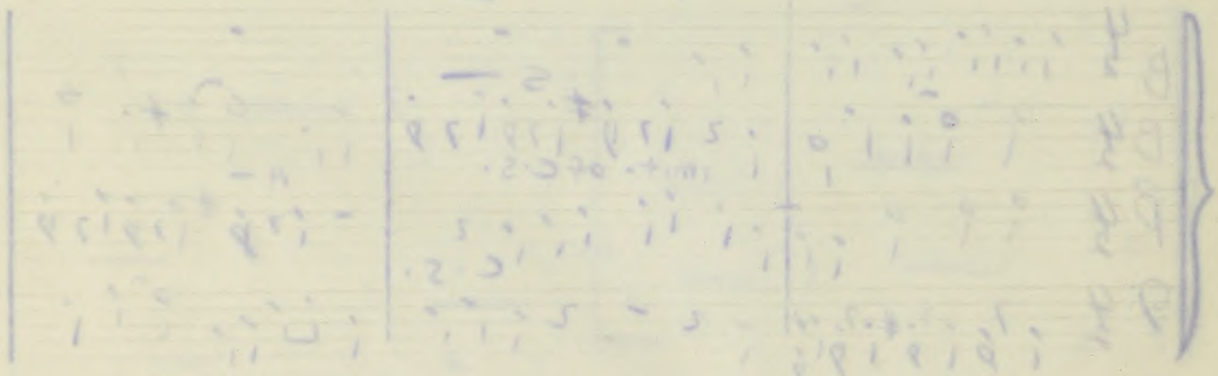


A tempo 1st STRETTO

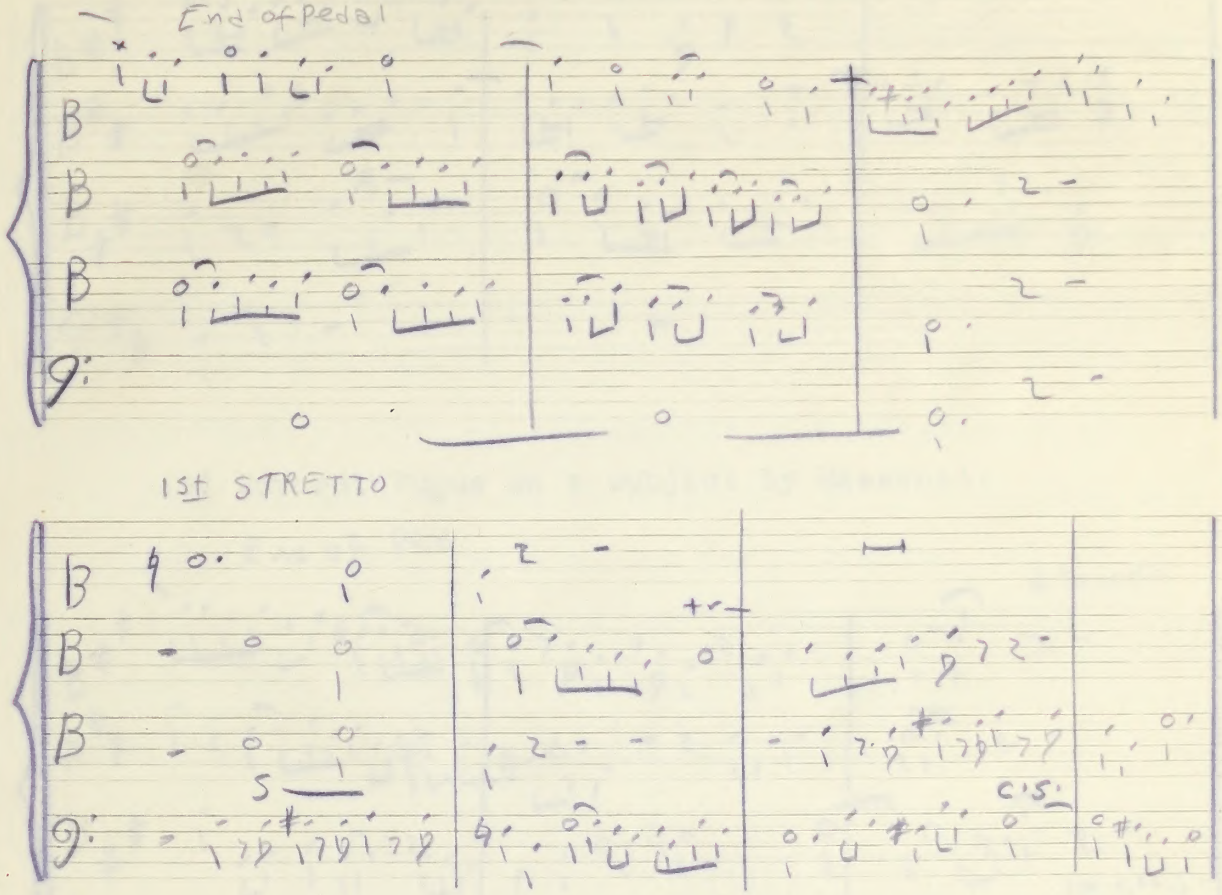




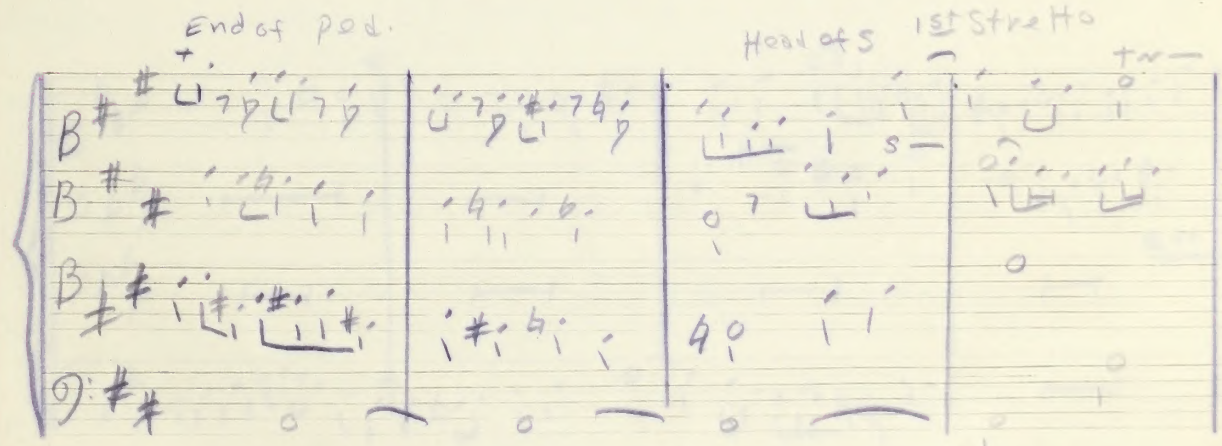


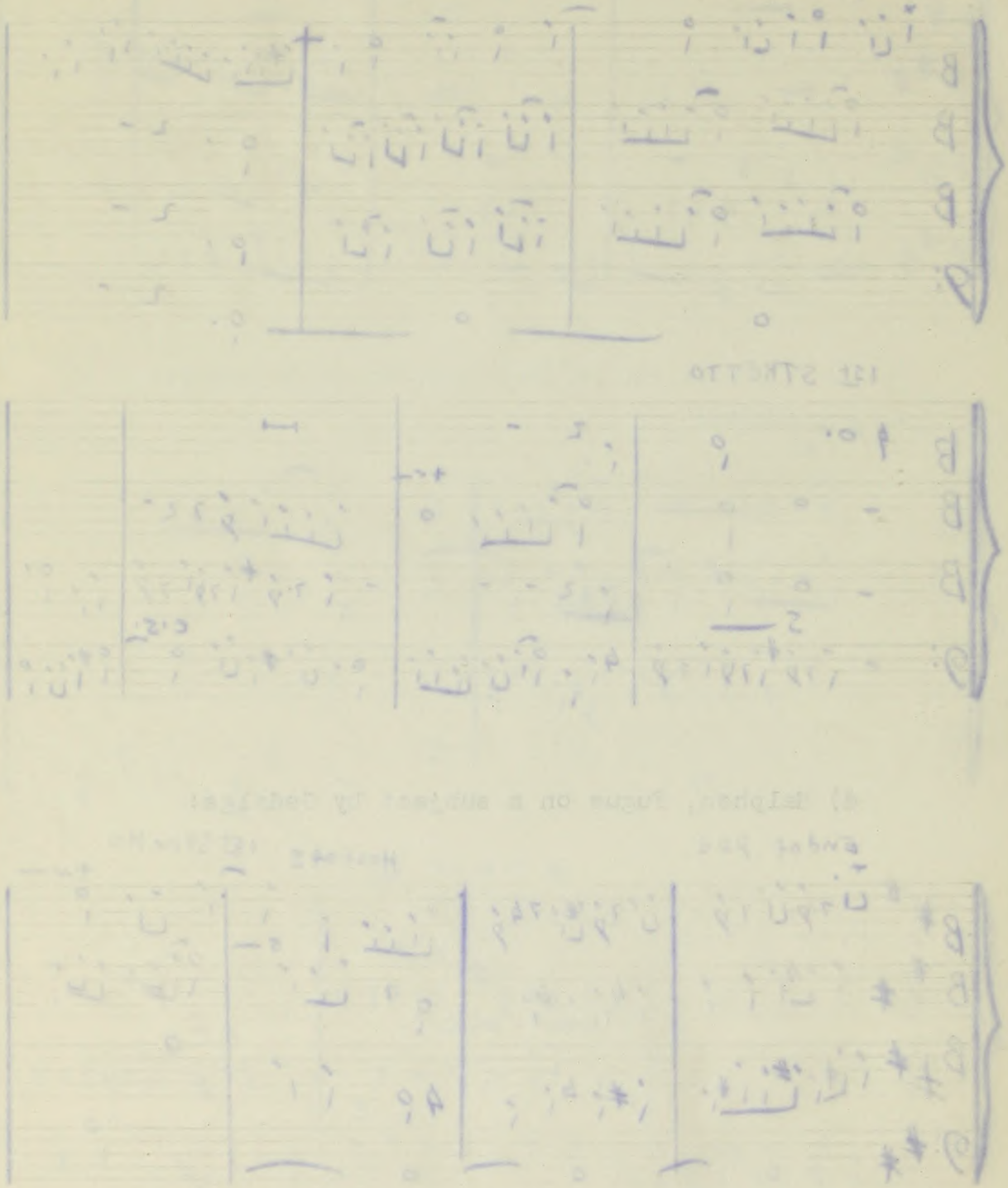


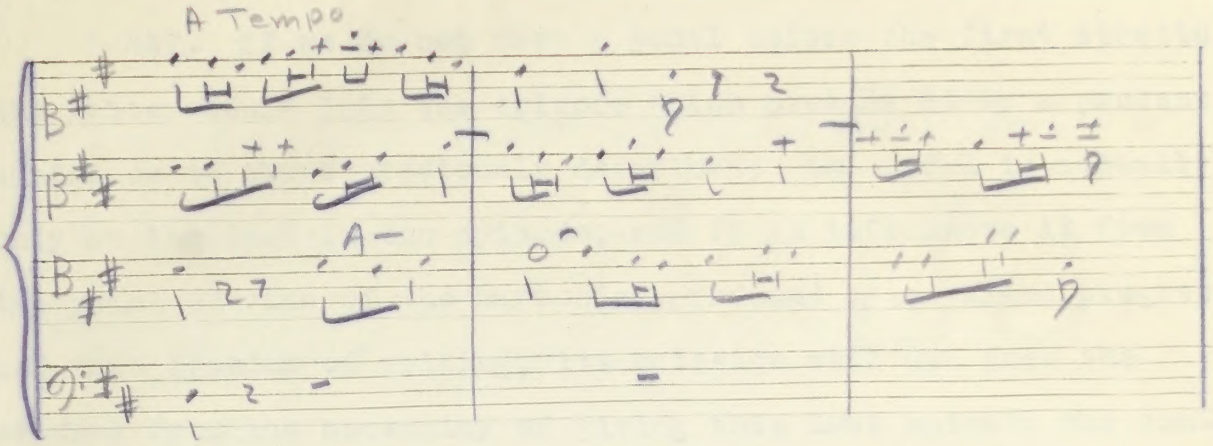
c) Rabaud, Fugue on a subject by Massenet:



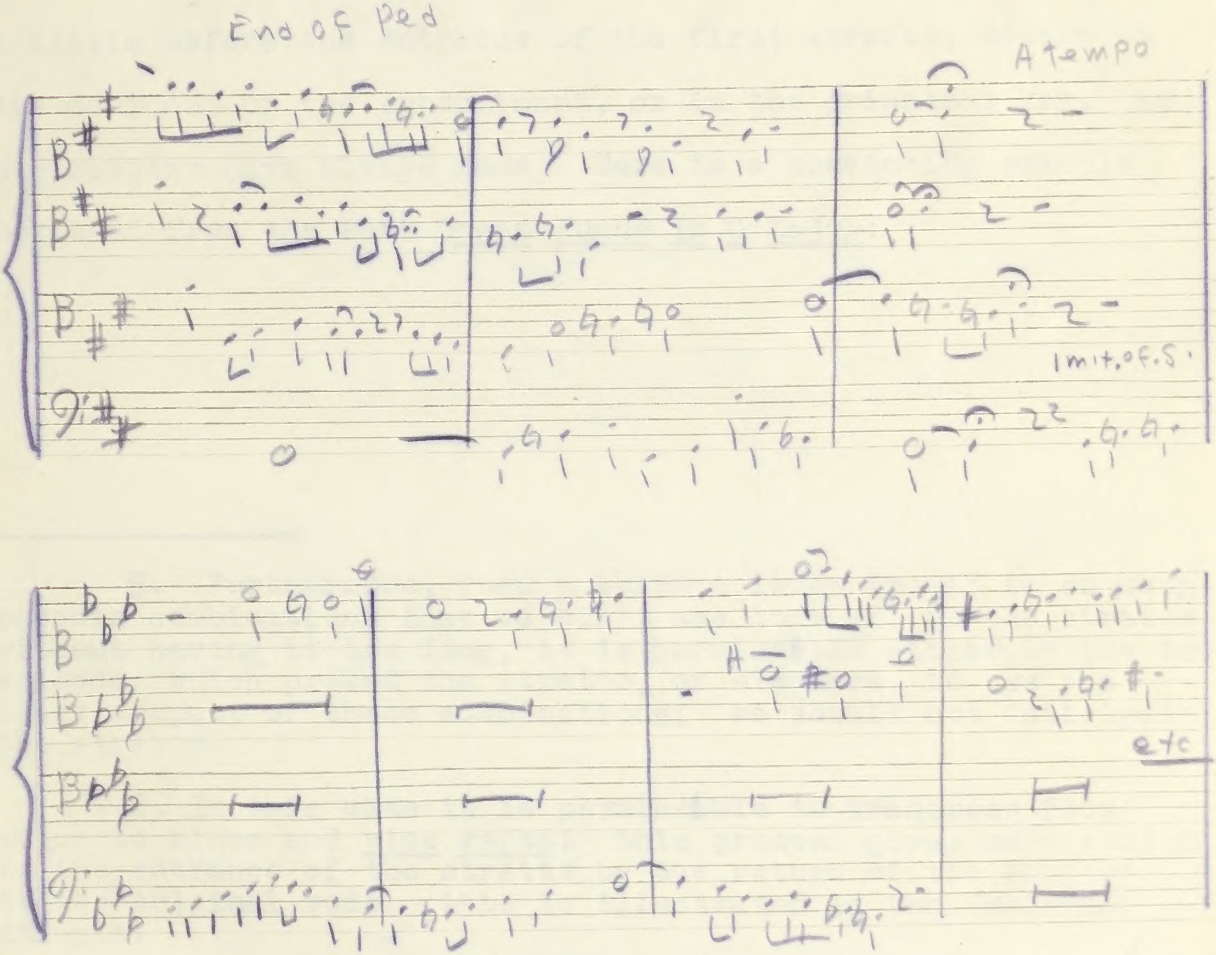
d) Halphen, Fugue on a subject by Gedalge:

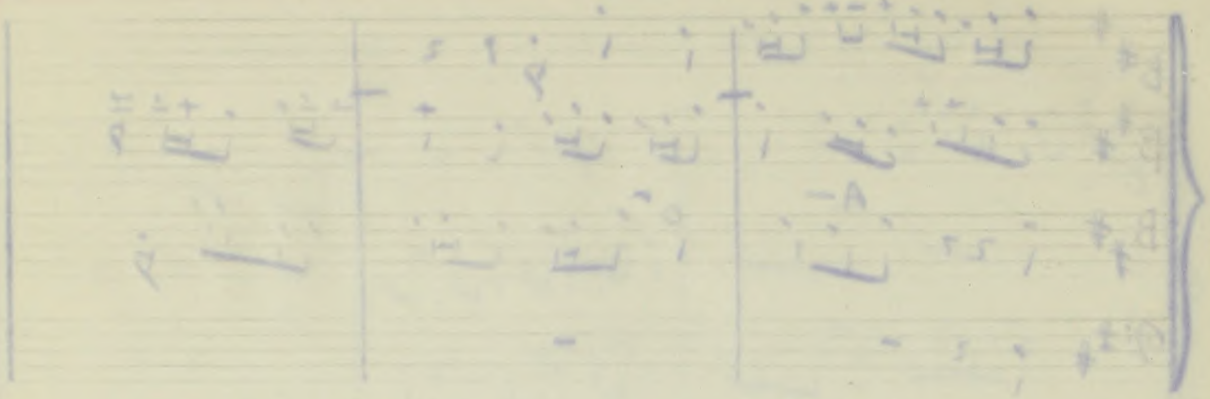


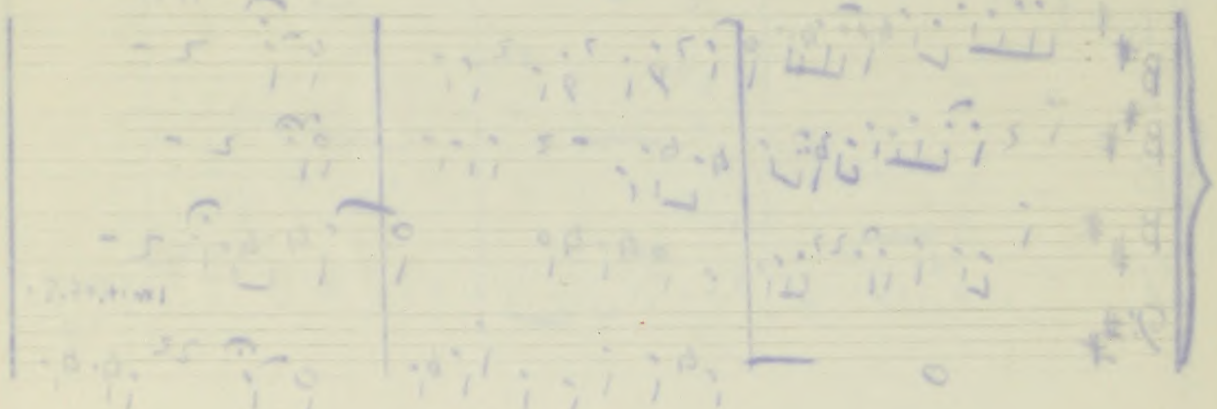


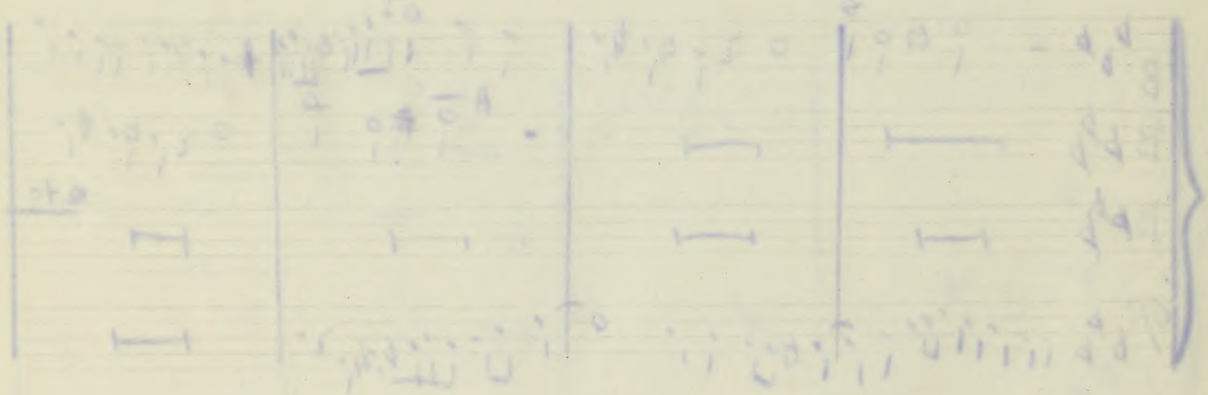


e) Savard, Fugue on a subject by Massenet:









447. If we do not have a pedal before the first stretto, the latter could join the episode which preceds it by a process analogous to those previously described; the pedal is actually only an incident in the episode, and if it influences it from the point of view of the harmonies produced by a varied progress and more freedom of writing, its omission will not free the student from the necessity of giving this last episode the compact form which existed at the beginning of the stretto.[5]

448. In this case it is best to sound the subject once a little before the entrance of the first stretto, either in the dominant or the subdominant, or in the principal key,[6] as the masters have always done. Here is a convincing example borrowed from the Bach Organ Fugue in G Major:

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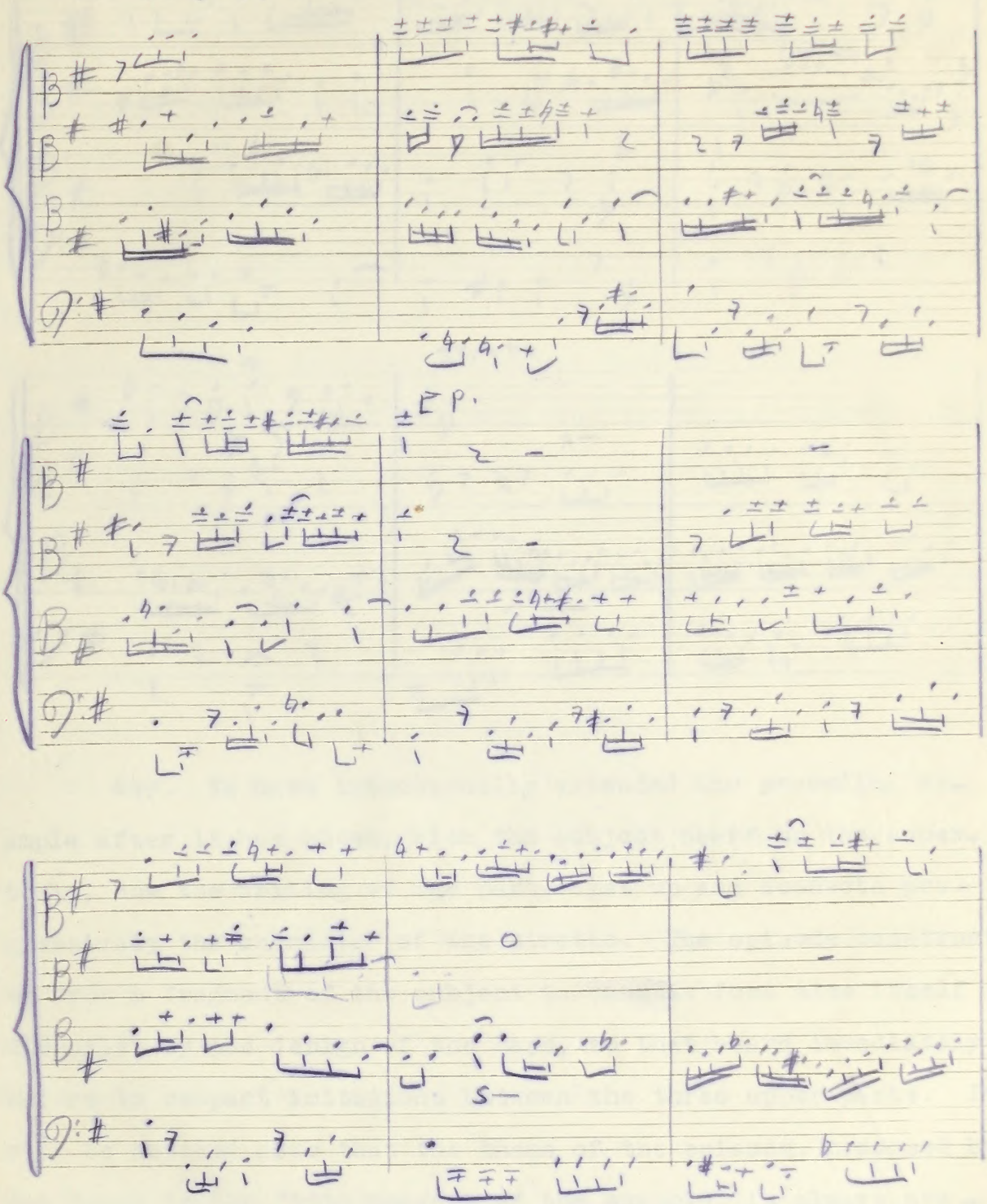
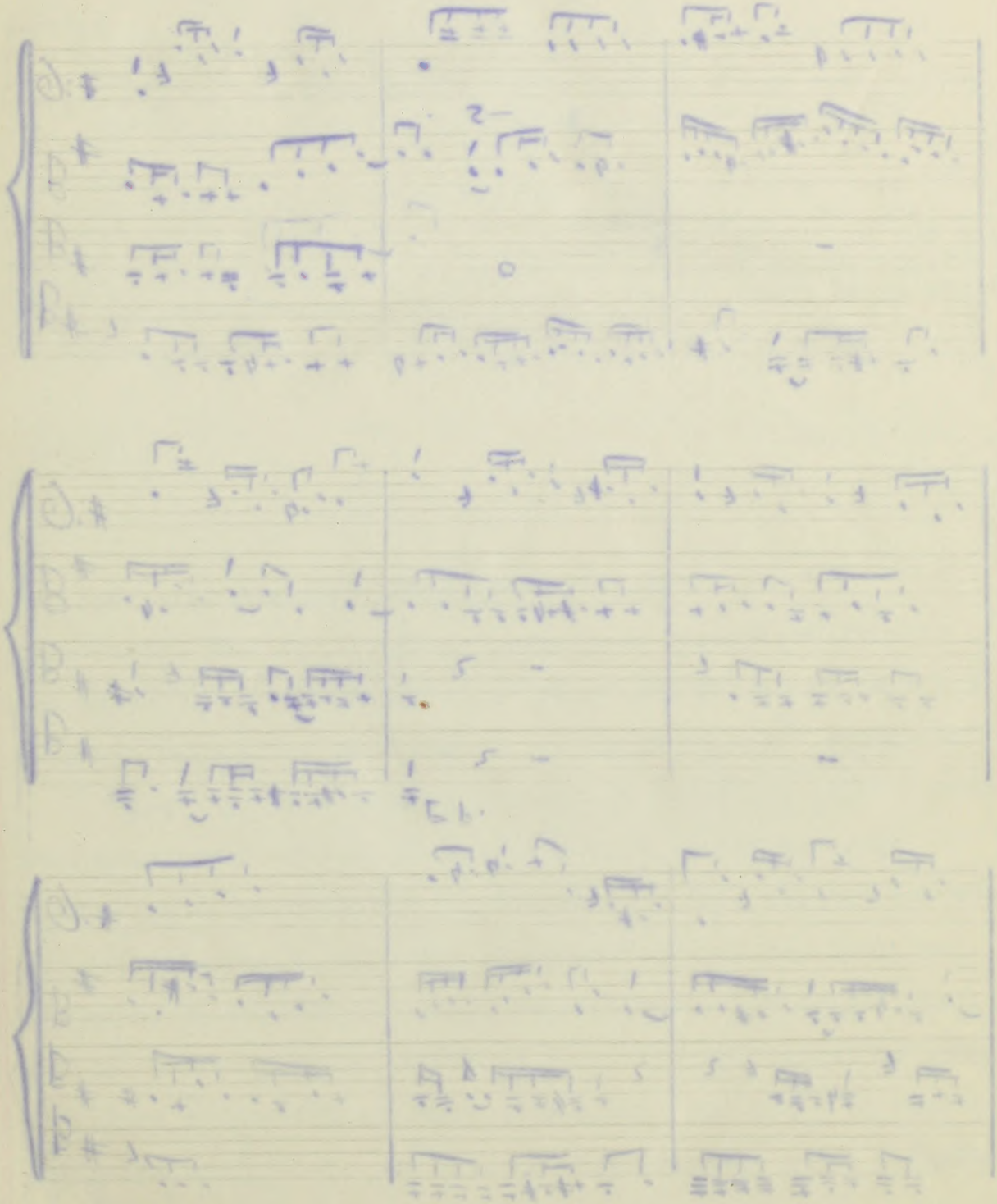
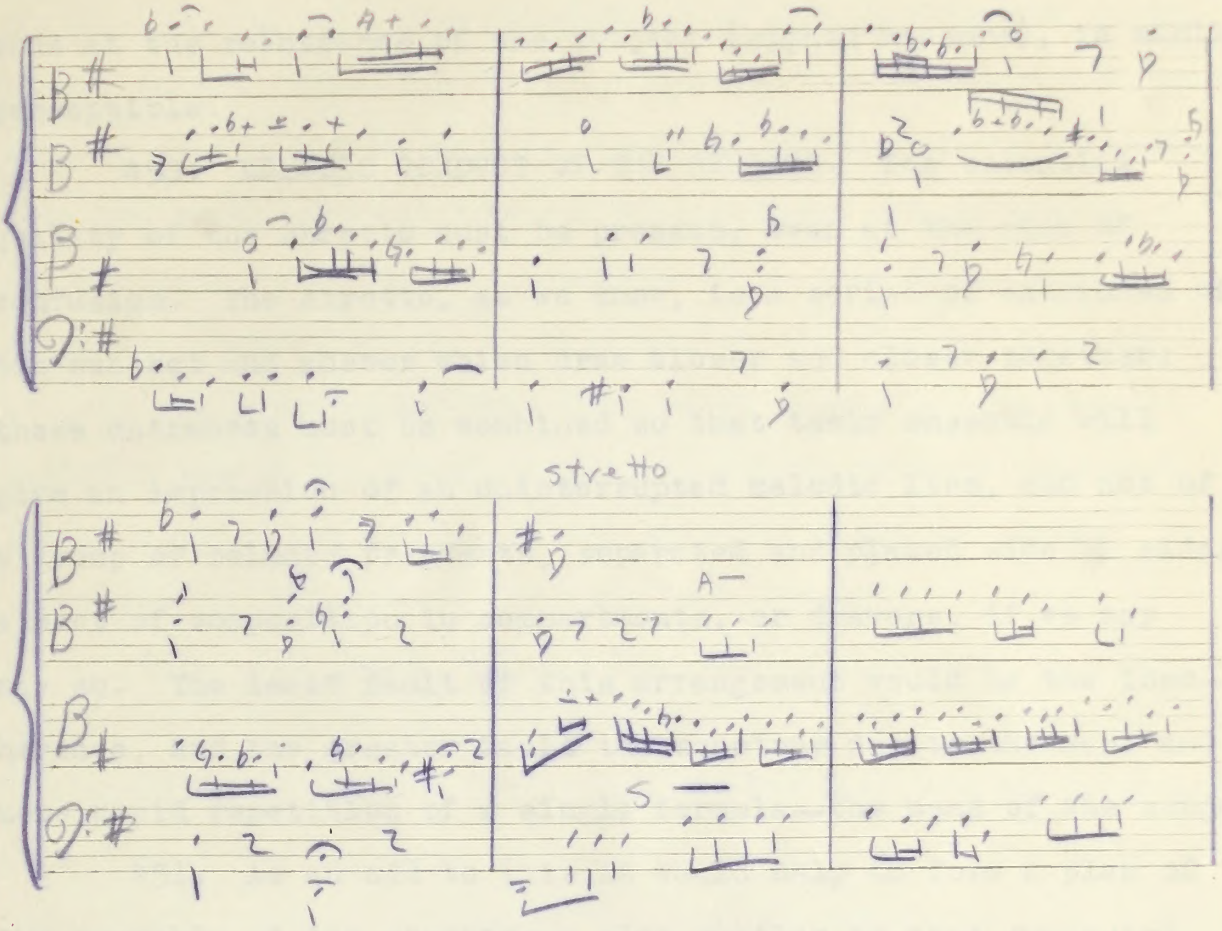
5. Furthermore, when a subject lends itself to so many canonic combinations that we can't use them all in the stretto without having it too long, it is permissible either in the two episodes which preced the stretto, or elswhere, to use the least compact of these combinations; we should not anticipate the stretto.

6. In this case it is permissible to transpose from major to minor and vice versa; this process gives more relief to the entrance of the stretto by the return of the subject to the original mode; this is illustrated in the following example.

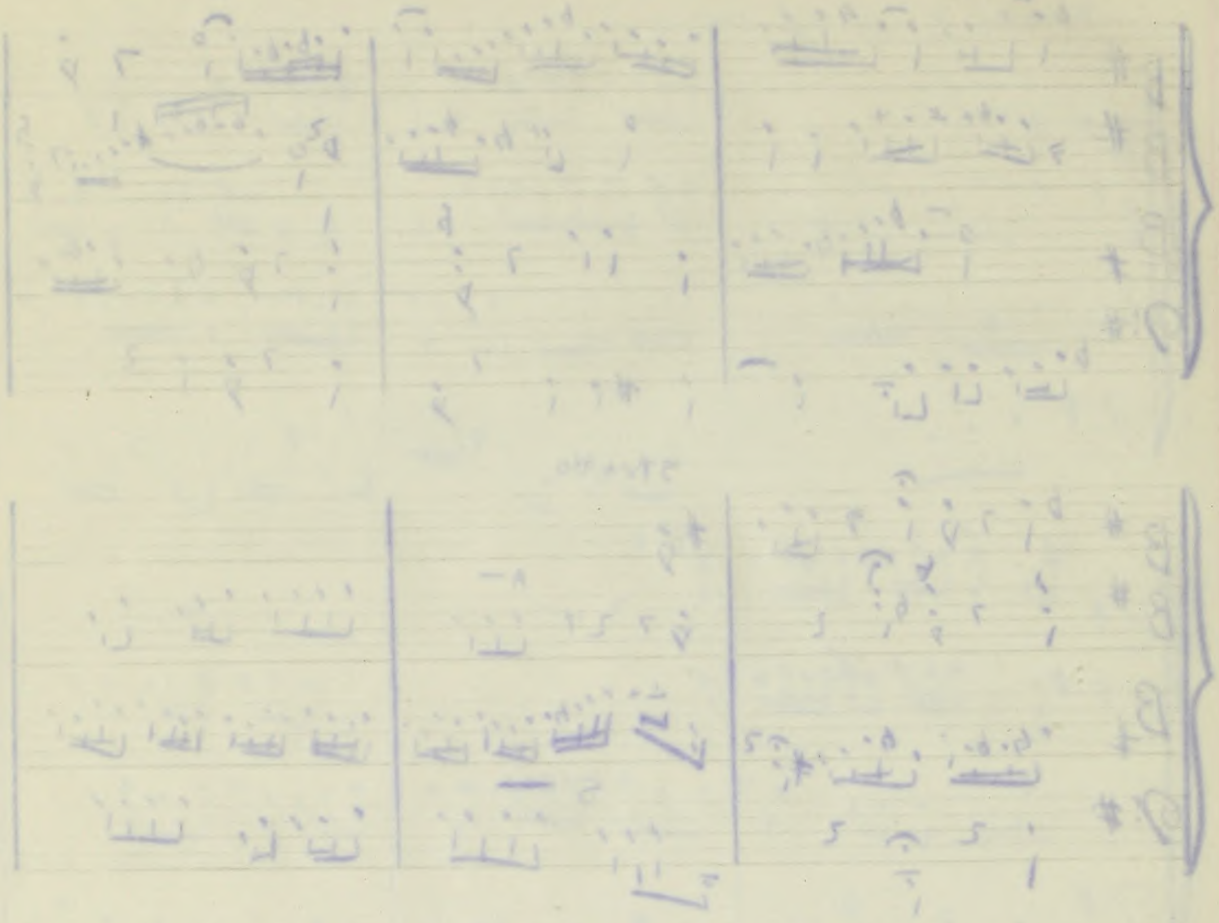
Principal S – of 2nd degree







449. We have intentionally extended the preceding example after it has shown, with the subject heard on the supertonic, how the writing of the parts ties up and connects progressively the character of the stretto. The episode constructed from a fragment of the subject in canonic form ties itself directly, by the design of the bass, to that heard immediately before in compact imitations between the three upper parts. It will be noticed also that the theme of the episode, proposed by the tenor in the fifth measure of the example, is always presented in such a manner that the melodic progression, which



ends at the reëntrance of the subject (eighth measure), is easily perceptible.

450. MELODIC CONDUCT OF THE STRETTO. The essential quality of the stretto must be present, even at the risk of confusion. The stretto, as we know, is a series of entrances of the subject and answer which draw closer and closer together; these entrances must be combined so that their ensemble will give an impression of an uninterrupted melodic line, and not of a group of melodic fragments, separated and placed side by side; a sort of composition in compartments, or drawers, if we may say so. The least fault of this arrangement would be the incoherence, and the greater fault the monotony due to the more and more rapid repetition of a single formula—the head of the subject.

451. As an aid to this it would help to form a plan of the ensemble of the stretto—a plan similar to that suggested for the first part of the fugue; if the stretto is to be well developed, it can be viewed in the form of successive periods of definite dimensions; what we must avoid at all cost is letting the combinations go haphazardly, thereby producing incoherence; a fugue is comparable to an edifice in which the details contribute much to the ensemble, without ever altering it, regardless of the angle from which it is viewed.

452. The student will better understand this quality of the stretto by analyzing and scoring some of the fugues in the WELL TEMPERED CLAVICHORD, particularly numbers 1, 4, 8, 20, 22,

27, 29, 33, and 46. The composition of the stretto not having, in the school fugue, as strict limits as that of the first section of the fugue, it will be easy for the student to approximate the forms of Bach, always being careful not to borrow certain manners of writing, considered in high circles as licenses. Nevertheless, I would advise the student to study closely these pretended licenses, which nearly always have an artistic reason for being; from all points of view this work can be nothing but profitable to him, for there is always something to be gained by keeping good company.

453. THE TONIC PEDAL. The various processes of composition which I have indicated for the dominant pedal before the stretto are equally applicable to dominant and tonic pedals when the latter are used at the end of the fugue. The only difference comes in arranging the musical material; the part writing in this latter case must always be in the character of the stretto; refer to examples in chapters IX and XI.

454. CONCLUSION OF THE FUGUE. The conclusion of a fugue occurs either on a tonic pedal or immediately after; at any rate it is achieved by a perfect or plagal cadence. Here again there is no rule; it is left to the ingenuity of the student. My only suggestion is not to uselessly prolong the conclusion; not to hesitate to sacrifice some combinations, which are useless if they add length; and not to give the contrary impression of interrupting while he still has something to say. Thus it

follows that there must be a logical stopping point. If there is any part of the fugue to which applies the *est modus in rebus* of the poet, it is in the conclusion[7].

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7. In the fugues cited at the end of this volume, one will find examples of strettos with various combinations; one can also refer to chapters IX and XI where several models will be found, both with and without the tonic pedal.

CHAPTER XIII

THE INTRODUCTION OF A NEW SUBJECT AND SOME MODIFICATIONS WHICH CAN BE APPLIED TO THE SUBJECT DURING THE COURSE OF THE FUGUE

455. So far we have looked upon the fugue as a musical composition developed entirely upon material borrowed from the exposition; however, we frequently find among the masters fugues in which are sounded, at a given moment, melodic forms equally foreign to the subject, countersubject, or the free parts heard at the beginning. These new figures are not introduced arbitrarily; they are intended to add interest to the fugue, as much for the contrast they present with the subject as for the combinations which can be formed with it.

456. In order not to destroy the unity of expression, the style of any new figure which is introduced must be similar to that of the subject. This does not mean that it must resemble it; on the contrary, it should form a contrast with it, but not a disparate one, by presenting a characteristic and well marked individuality both rhythmically and melodically. This contrast will naturally result in new interest.

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457. QUALITIES OF THE NEW SUBJECT. A MELODIC OR RHYTHMIC FIGURE HEARD UNDER THESE CONDITIONS DURING THE COURSE OF A FUGUE IS CALLED A NEW SUBJECT. This new subject must be written in counterpoint, invertible with the principal subject at least, and if possible, with the original countersubject. The new subject can also be accompanied by a countersubject, invertible or not with the principal subject and its countersubject. At any rate, the new subject should be conceived so that the chief importance is reserved for the principal subject- the foundation of the fugue; any infraction of this rule would obviously result in destroying the musical sense of the fugue if the introduction of this new subject resulted in bringing in developments too exclusively foreign to the exposition. - Now it is necessary not only to attribute to the new subject a secondary importance in its general appearance, but also to subordinate it to the principal subject, and if necessary, to its countersubject, by compelling it to combine with the ensemble according to the rules of double counterpoint in two, three, or four parts, as the case may be.

458. It follows, then, that the composition of a new subject is simply creating, in regard to the principal subject, a supplementary countersubject which will be heard only at a given moment. Likewise, if the new subject is accompanied by a countersubject, one must understand that in reality it will only add one countersubject more to the principal subject.

We should make a musical distinction between a simple countersubject and a new subject; the new subject should have a more distinctive and well marked appearance than a counter-subject.[1] It will be useless, from this point of view, to have it any longer than the principal subject, as we shall see later.

459. POSITION OF THE NEW SUBJECT. In general, in the school fugue, we sound the new subject after the second episode, either in the principal key or in one of the neighboring keys; to present it more clearly it can be preceded by a cadence or a point of repose on the dominant of the key in which it is going to be heard, and it then proceeds to an exposition of the new subject, identical to that of the principal subject at the beginning of the fugue.

460. Following this custom, we accompany the new subject by a countersubject of its own, or, if not, by the countersubject of the principal subject. It is better, however, not to sound the principal subject before the fourth entrance of the new subject. It is preferable to have the return of the principal subject preceded by an episode developed from elements borrowed from the new subject. Then the fugue carries on to the end by sounding simultaneously the principal subject and the new subject, with the countersubjects, if any; all

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1. The new subject, like the original subject, should make complete melodic sense.

further developments are taken from one or the other of those themes.

461. ORDER OF MODULATIONS. Following is an order of modulations for a school fugue in which a new subject is introduced; students are free to use other arrangments if they choose:

a) Exposition.

b) Episode.

c) Counter-exposition (not obligatory).

d) Episode.

e) Subject in relative minor (or major, according to mode).

f) Episode and repose on dominant of principal key.

g) Exposition of the new subject in the principal key.

h) Episode built on the new subject.

i) New subject and principal subject combined in the supertonic (or in the mediant if the fugue is minor).

j) Answers to the new subject and principal subject combined.

k) Episode built on elements of the new subject and principal subject combined.

l) New subject and principal subject combined in the subdominant.

m) Episode and dominant pedal with combinations of fragments borrowed from both subjects.

n) Stretto.

The answers suggested in (j) may be omitted; the fugue will then pass on to (l) through a short episode.

462. Understand that we can vary the order of modulations; for example, after the exposition (or counter-exposition if there is one), we may have an episode leading to the principal subject in the subdominant; then, with the aid of a short episode, sound the answer in the supertonic (assuming the fugue is major); a new episode leads to a point of repose on the dominant of the relative minor, in which key we expose the new subject—and so on to the end.

463. ARRANGEMENT OF STRETTOS. The strettos may have the following arrangement, the student being free to proceed as he will, basing his activities on the nature of the subjects and the combinations intended:

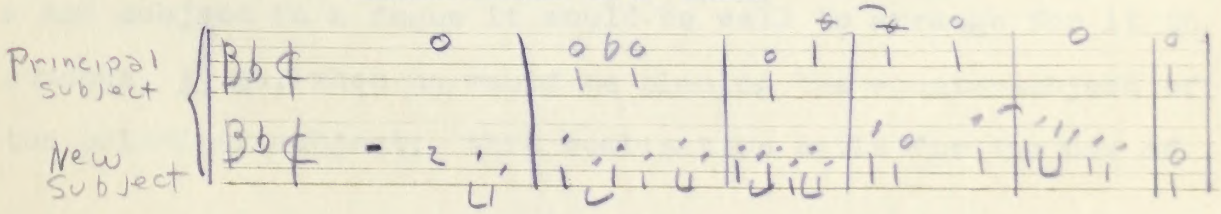
a) First stretto of the principal subject.

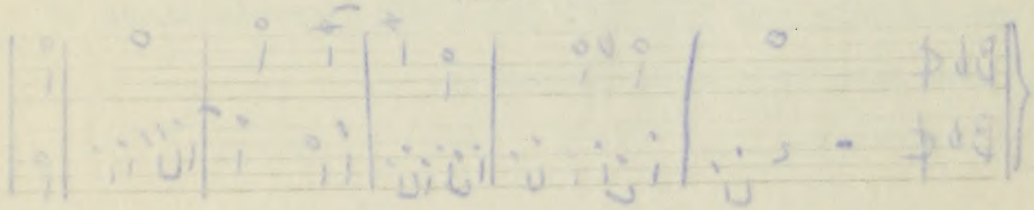
b) Stretto of the new subject.

c) Strettos combined from the two subjects, the number variable, following the general process of the simple stretto.

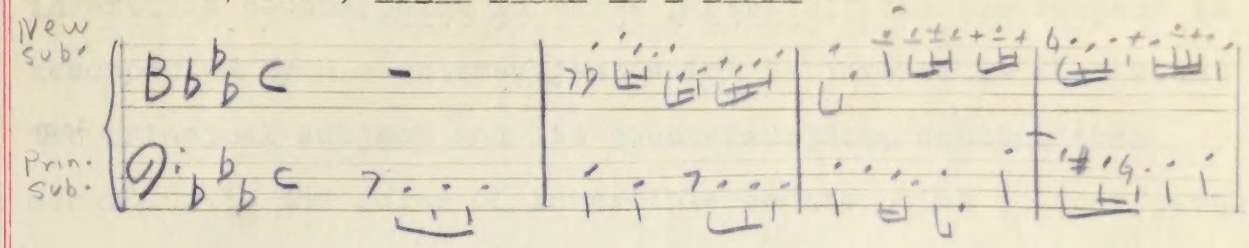
464. Here are some examples from Bach, showing the new subject in relation to the principal subject; students may refer to the fugues cited and study their developments.

a) Bach, Organ Fugue in F Major:

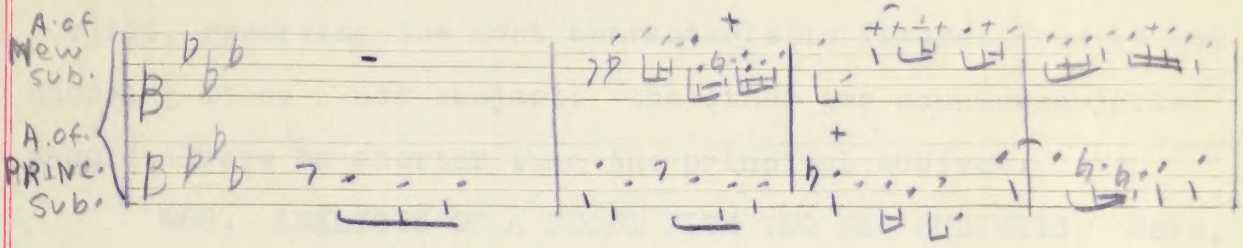




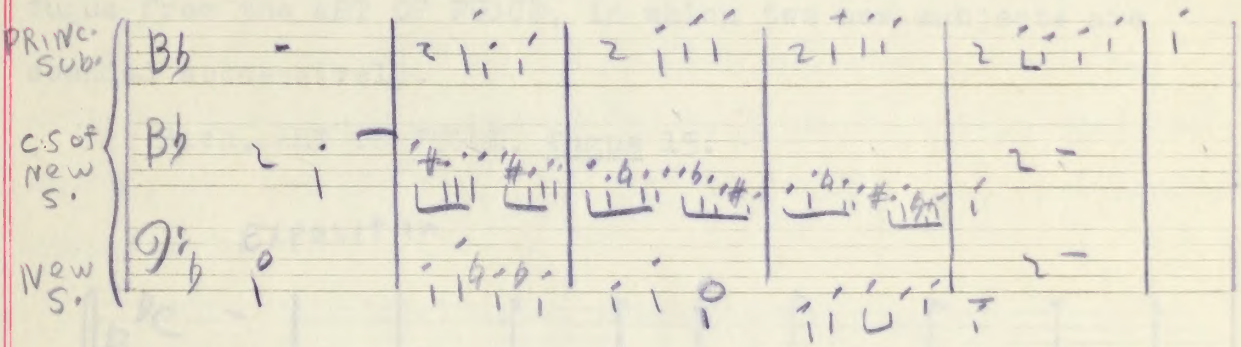
b) Bach, Organ Fugue in C Minor:



It will be noticed in this example that the mutation of the answer of the principal subject calls for a corresponding mutation in the answer of the new subject:

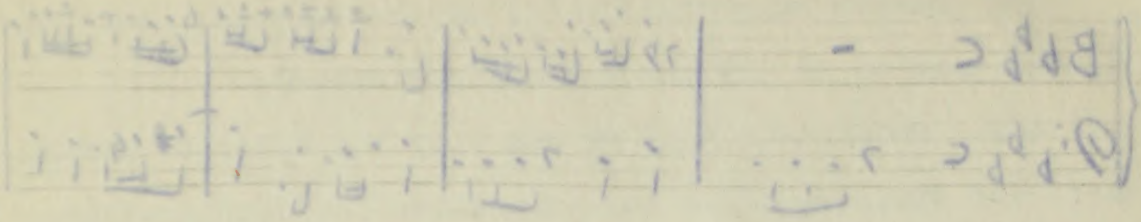


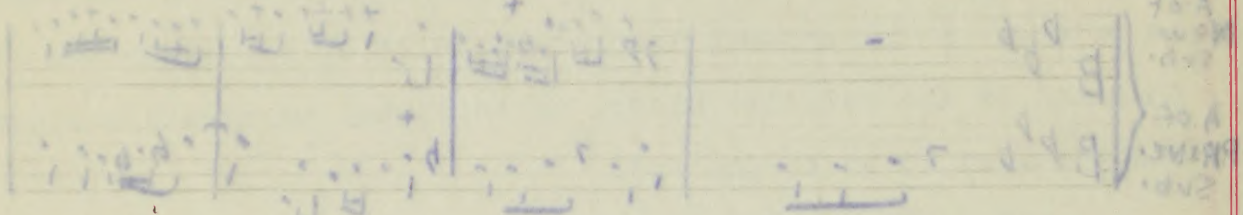
c) Bach, ART OF FUGUE

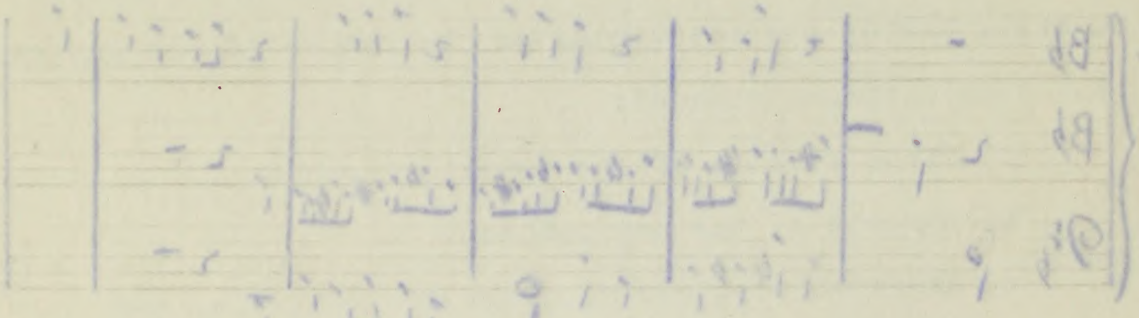


In the last example the new subject and its counter-subject begin and end before the principal subject; this helps greatly to emphasize them and completely elevates the character of the simple countersubjects of the principal subject.

465. PLACING THE NEW SUBJECT. When one wants to sound a new subject in a fugue it would be well to arrange for it in advance, i. e., when he would be planing the countersubject of the principal subject; this combination calls for the use of



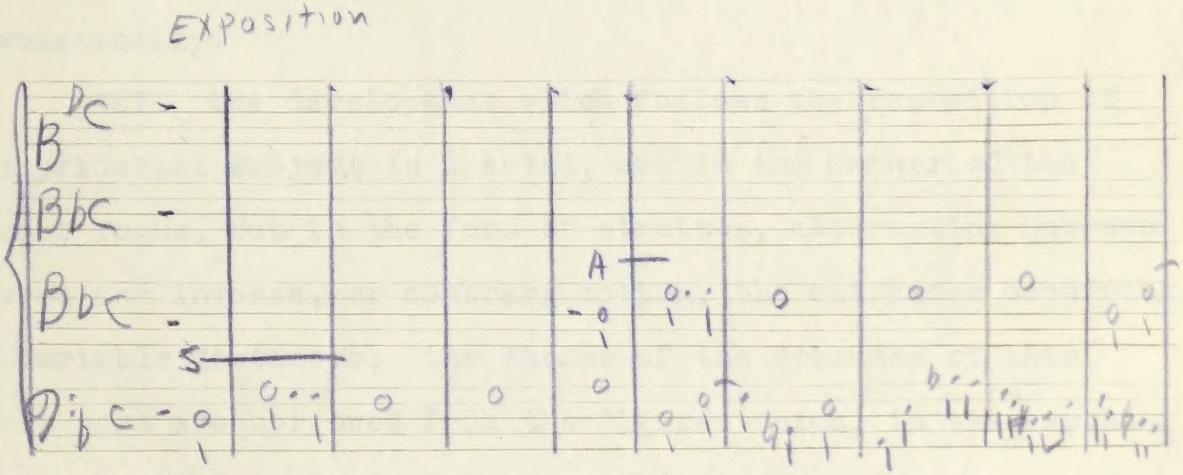


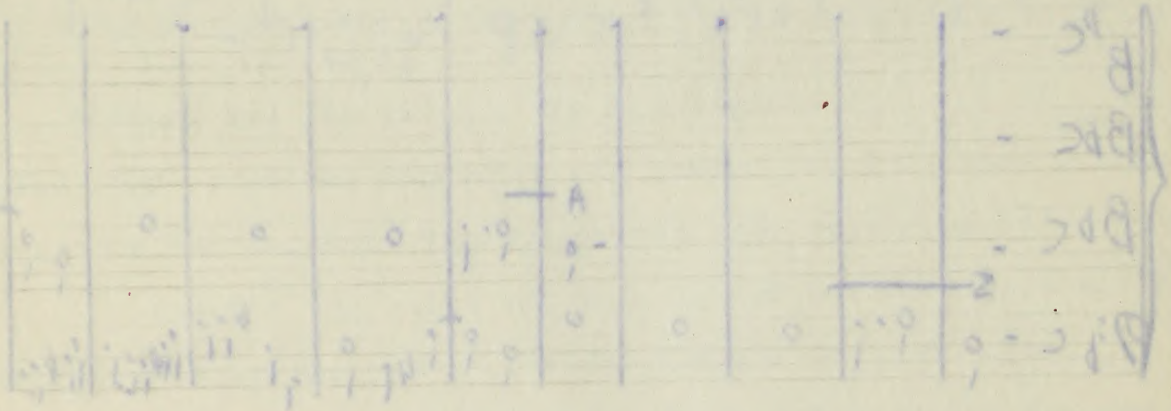


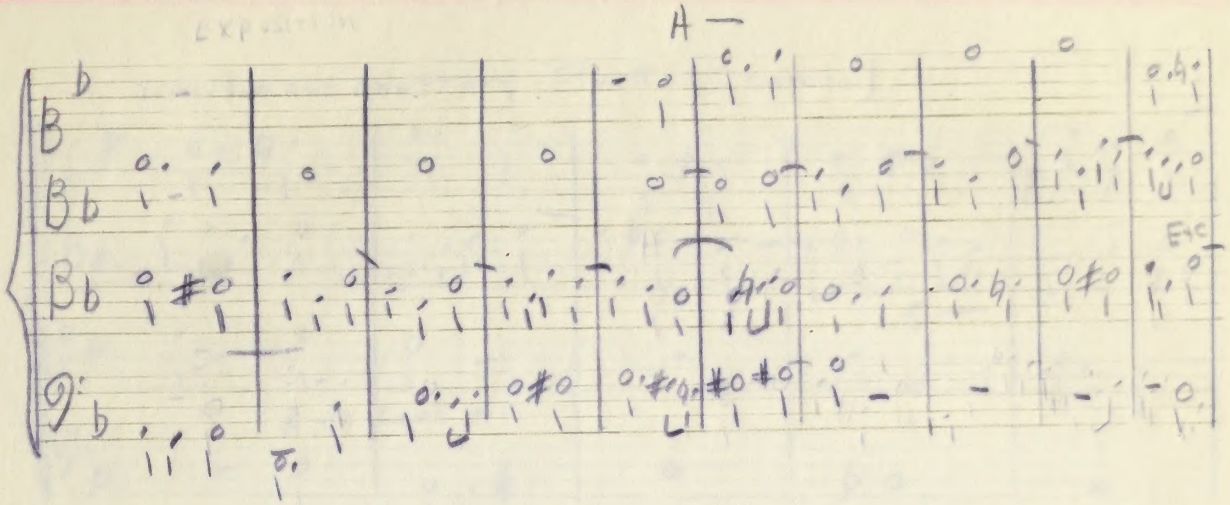
invertible counterpoint in three parts. If the new subject is accompanied by a countersubject which is invertible also with the principal subject and its countersubject, combine them according to the rules of invertible counterpoint in four parts. This requires, as was said before, the search for a subject and three different and invertible countersubjects. We begin it the first measure or two before the beginning of the principal subject, reserving the most characteristic figures from it and choosing it as a new subject; the other two countersubjects should always be shorter than the principal subject.

466. ANALYSIS OF A FUGUE WITH TWO NEW SUBJECTS. Here, beginning with the exposition, is the analysis of the last fugue from the ART OF FUGUE, in which two new subjects are sounded successively.

Bach, ART OF FUGUE, fugue 15:

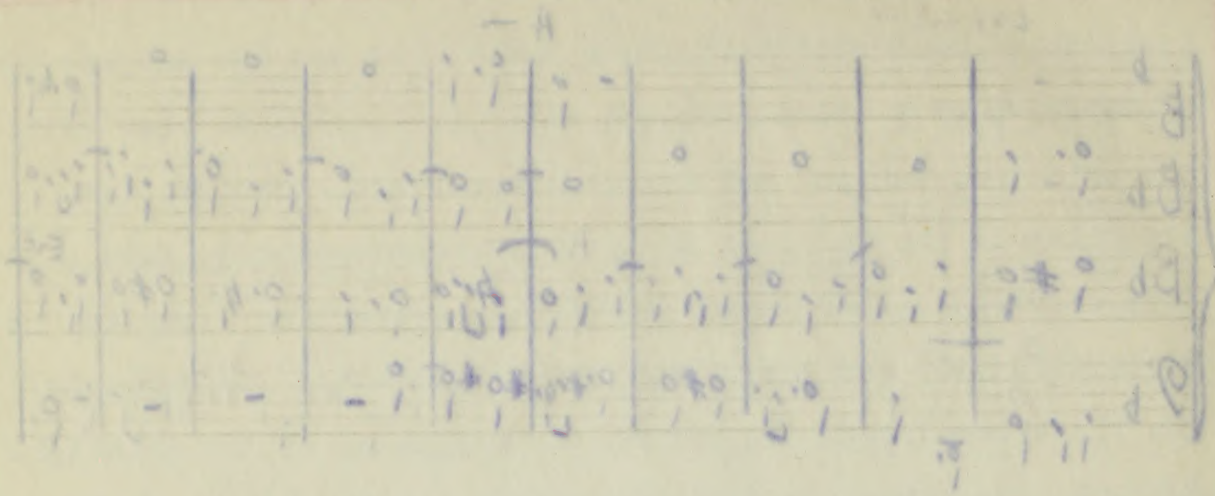




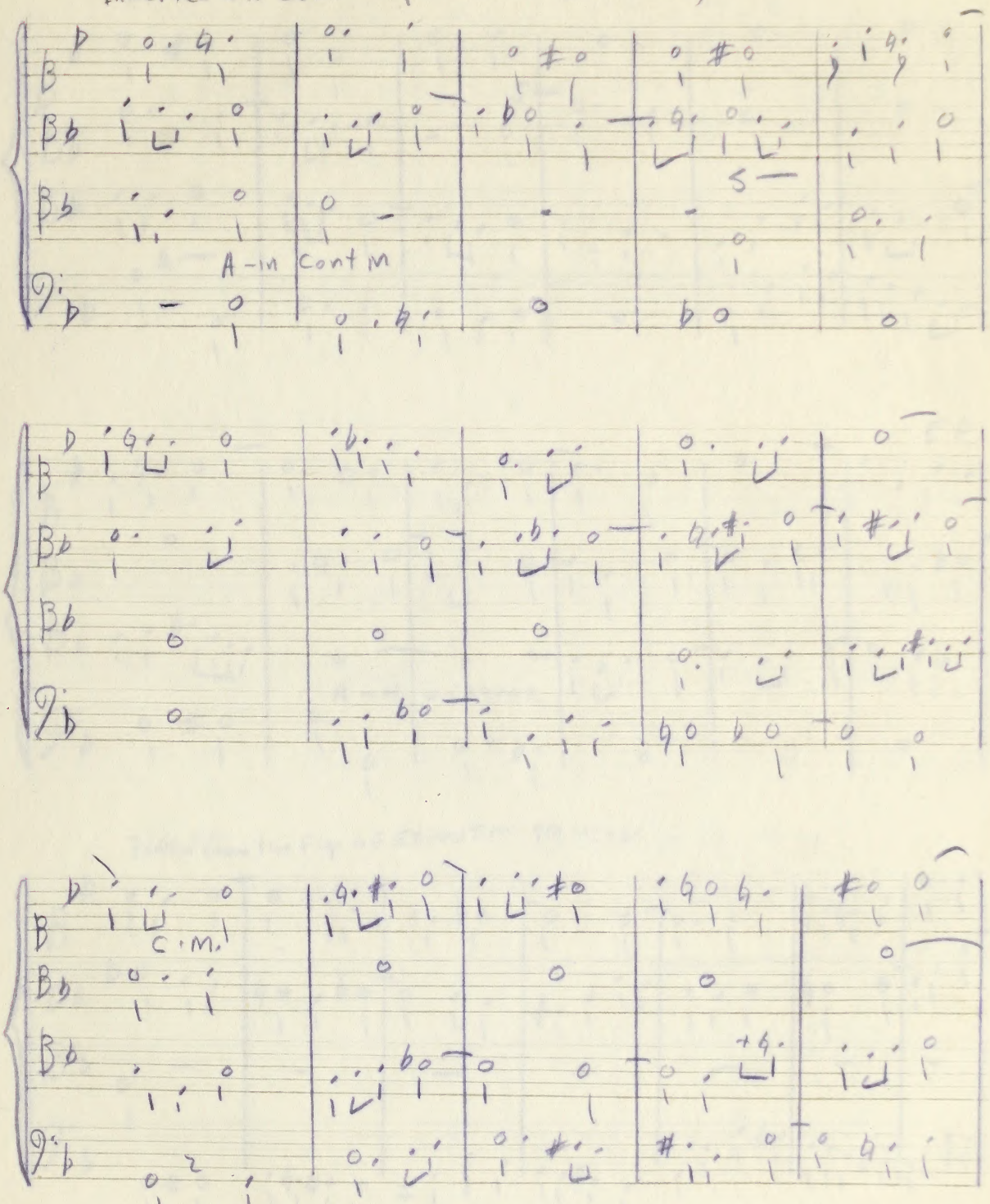


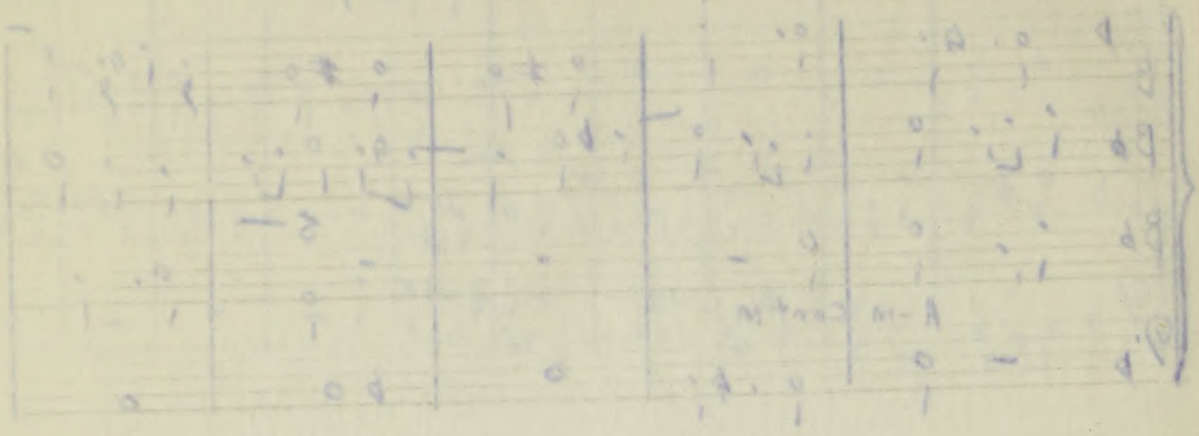
This exposition does not contain a countersubject in the strict sense which we attach to the word here; however, it will be noticed that, aside from measure thirteen, the two free parts which accompany the subject are reproduced almost identically with the fourth entrance of the answer; also note the tonal unity of this exposition, the subject and answer remaining entirely within the principal key of D minor, except measures 15, 16, 17, and 18, where the keys of G and A minor are sounded chromatically.

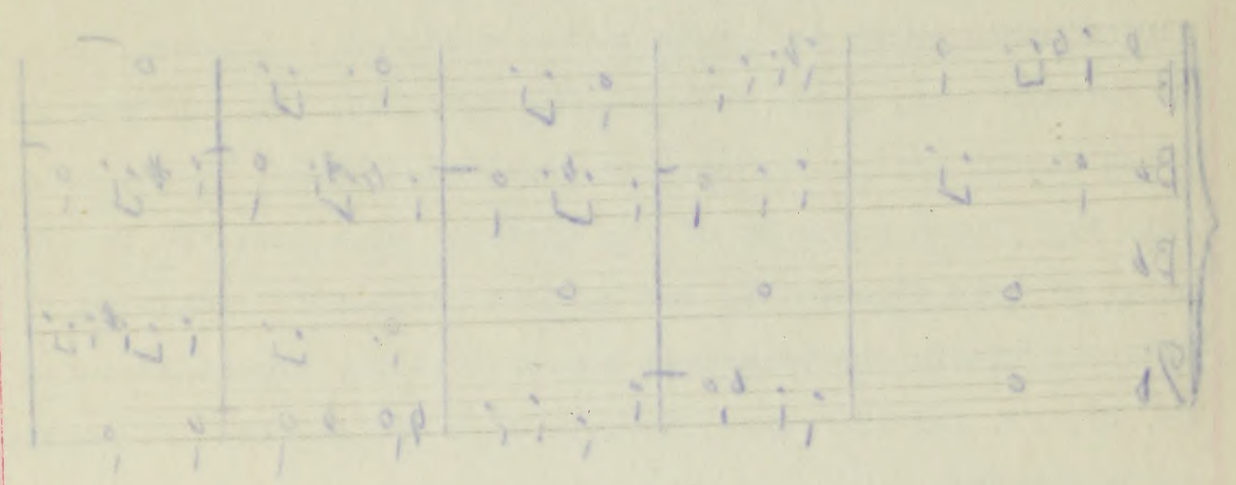
467. The development which follows the exposition of the principal subject is treated, not in the manner of the school fugue, but in the form of strettos, alternating between direct and inverse, or contrary motion, the entrances occurring at variable distances; the themes of the episodes of this first part are borrowed from the figures which, in the exposition, are used instead of countersubjects:

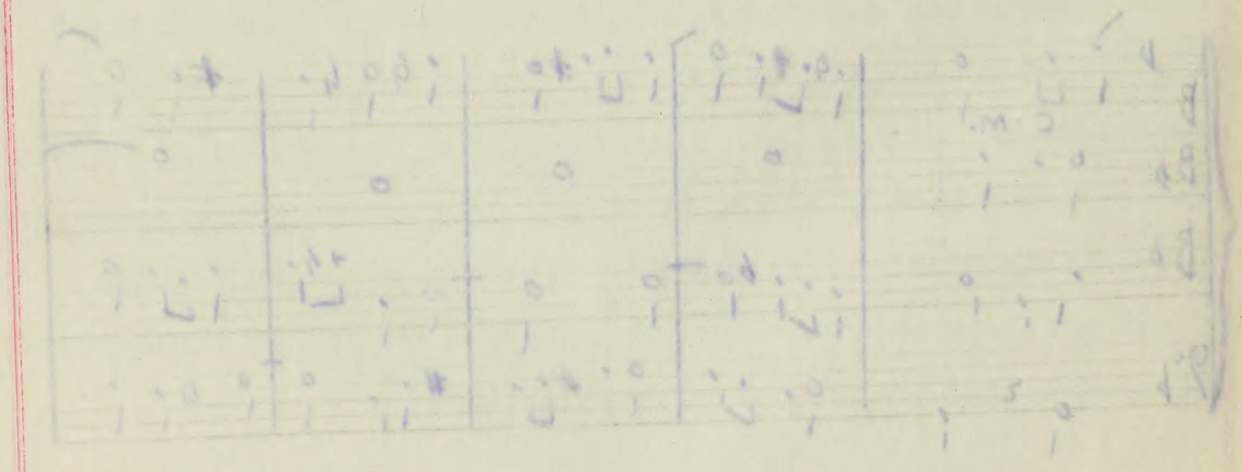


Inverted and contrary Stretto (Canonic)

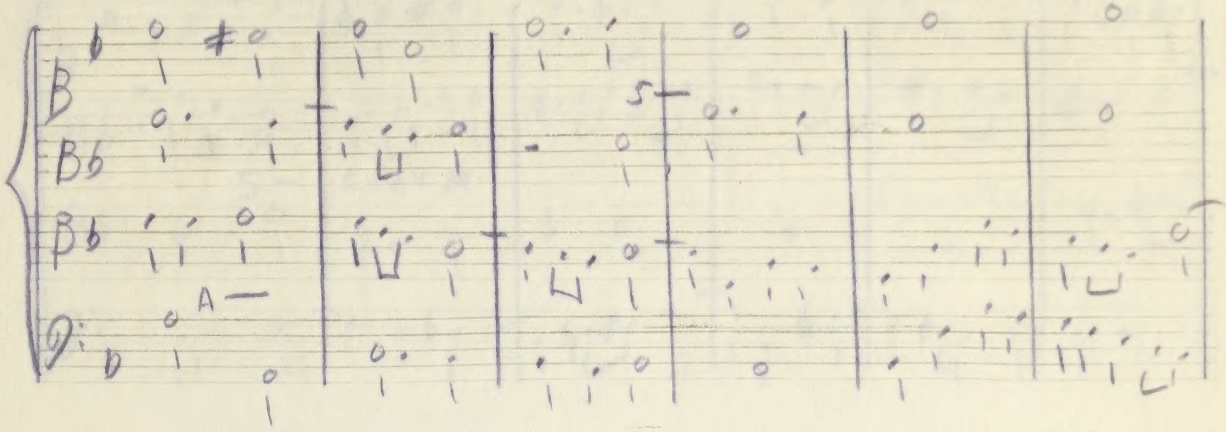


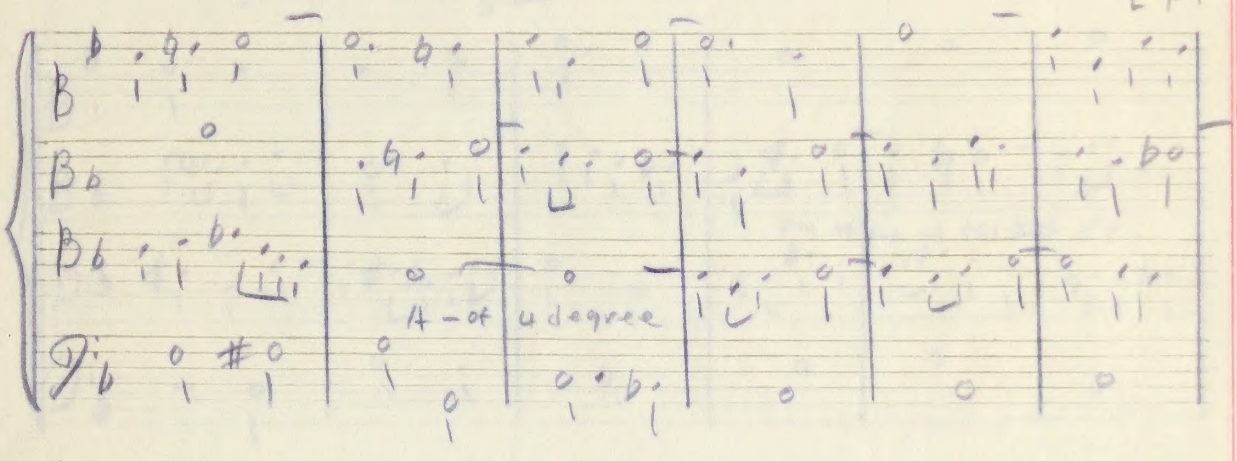




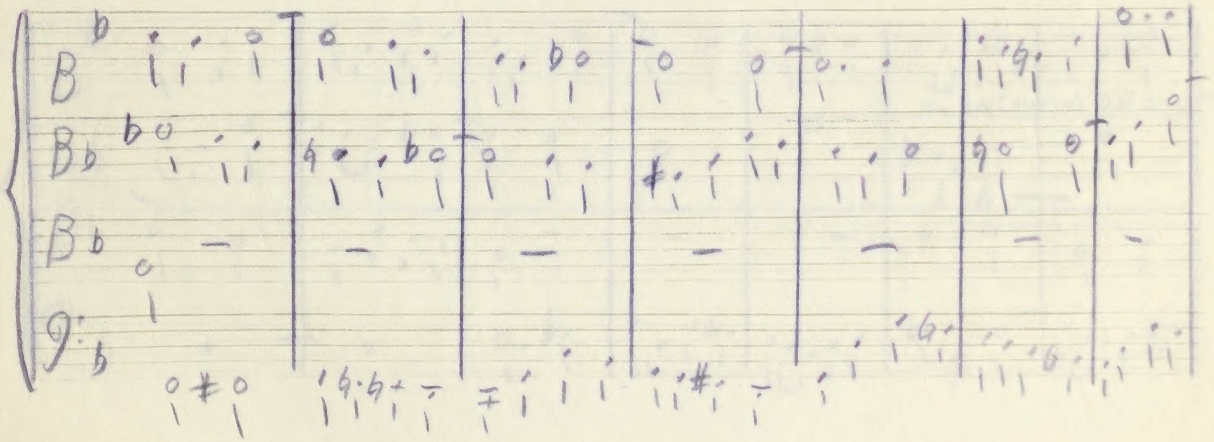


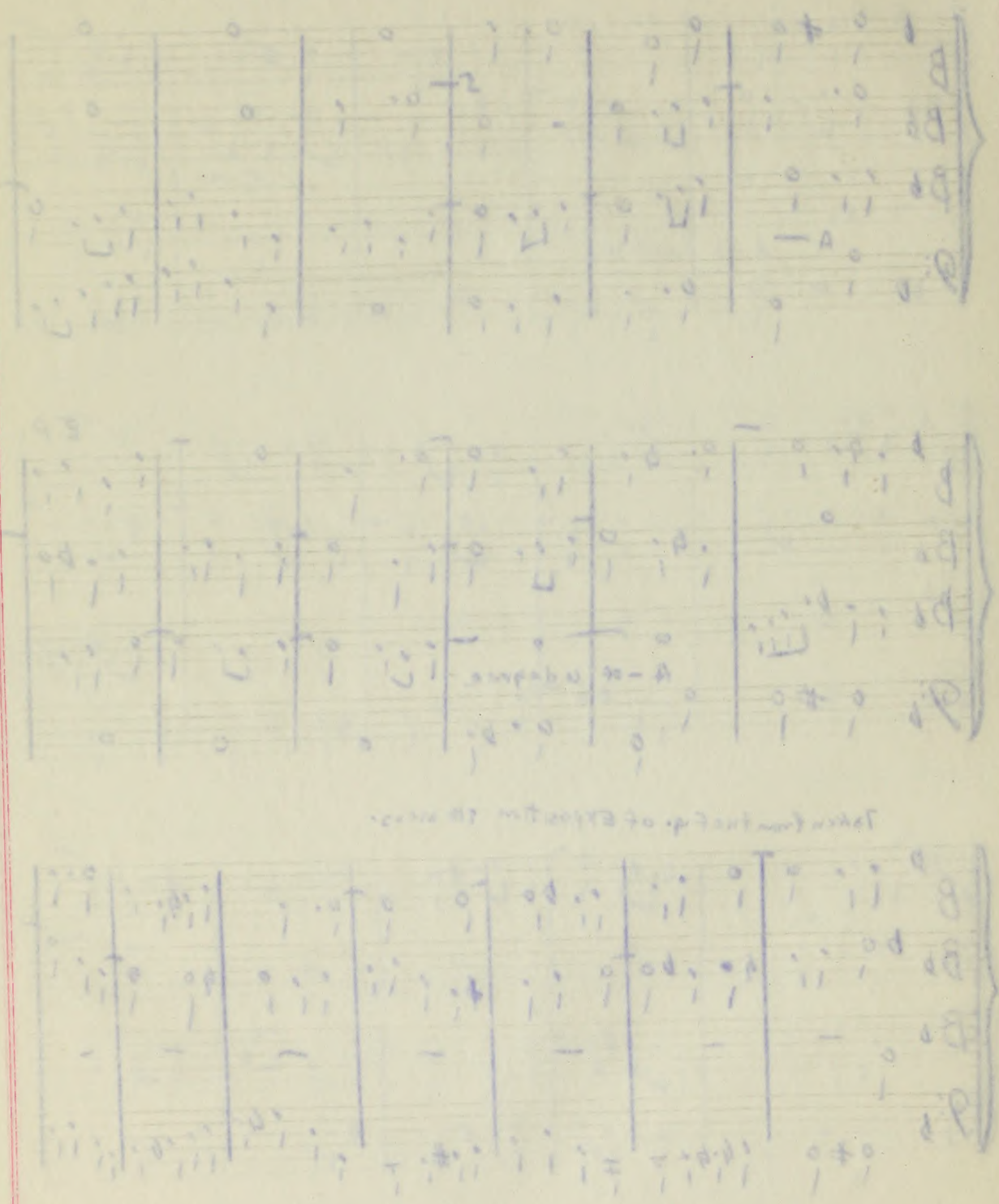
Inverted Stretto (Canonic)



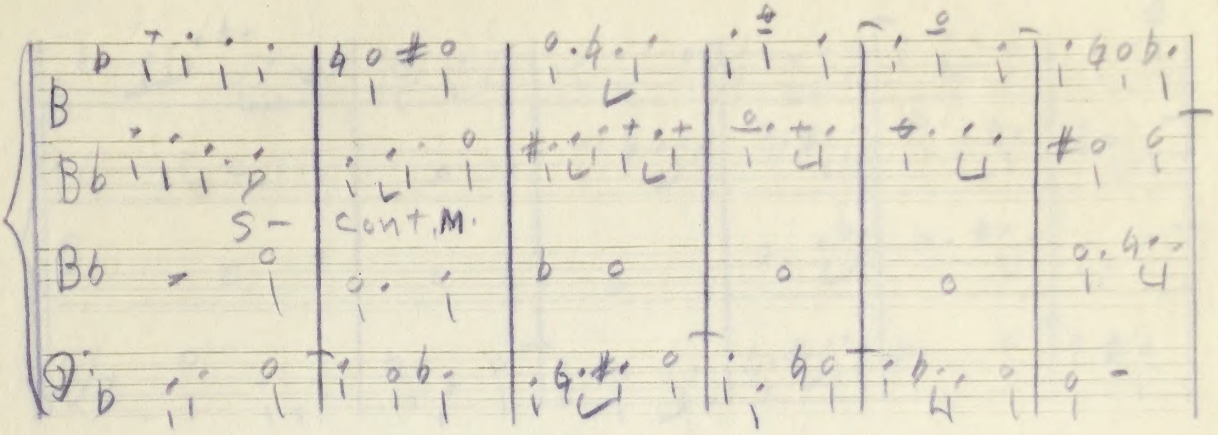


Taken from the fig. of Exposition 8th Measr.

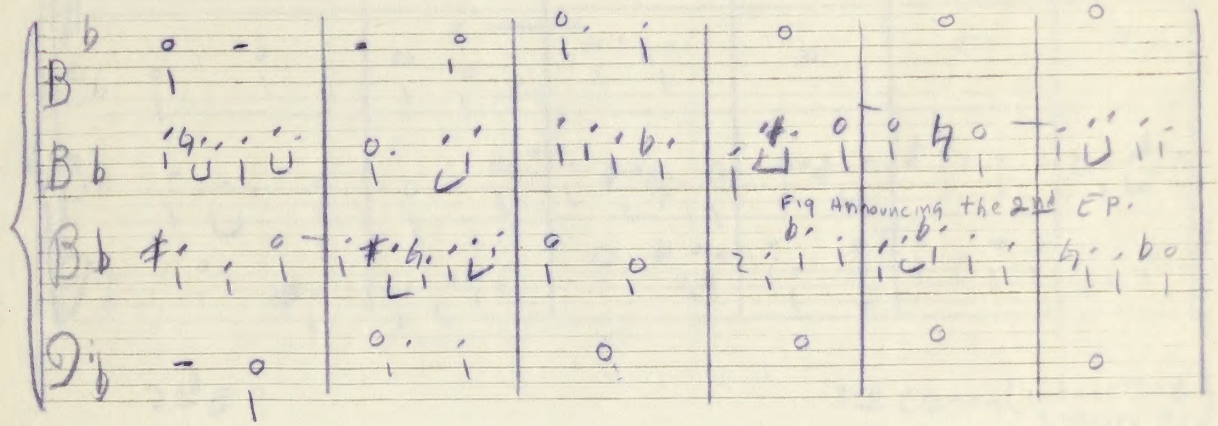




4 degree

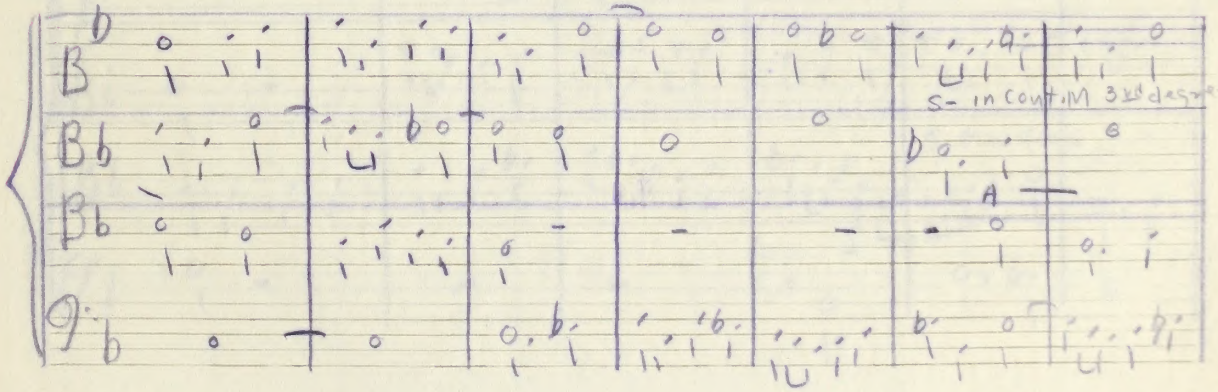


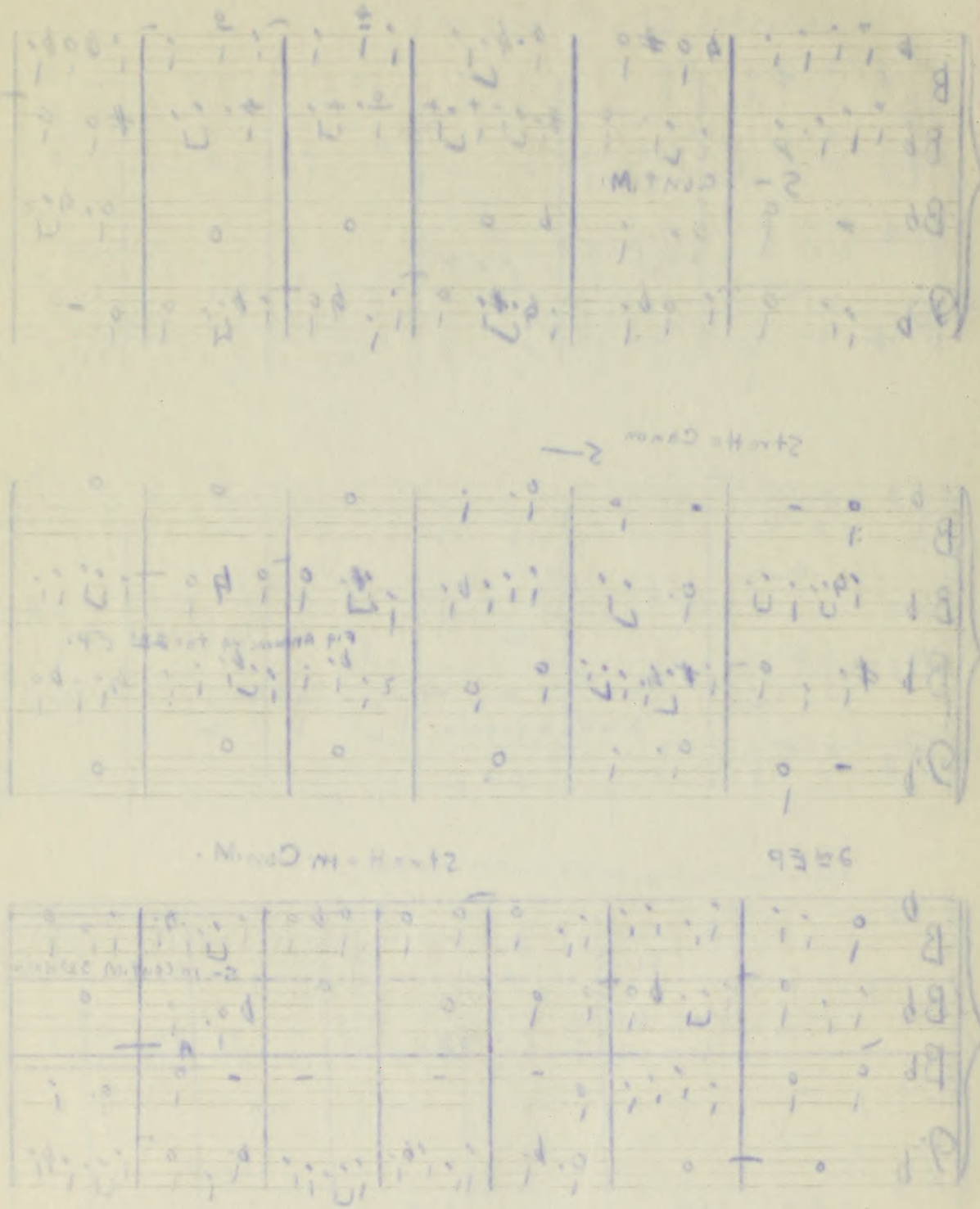
Stretto Canon S—

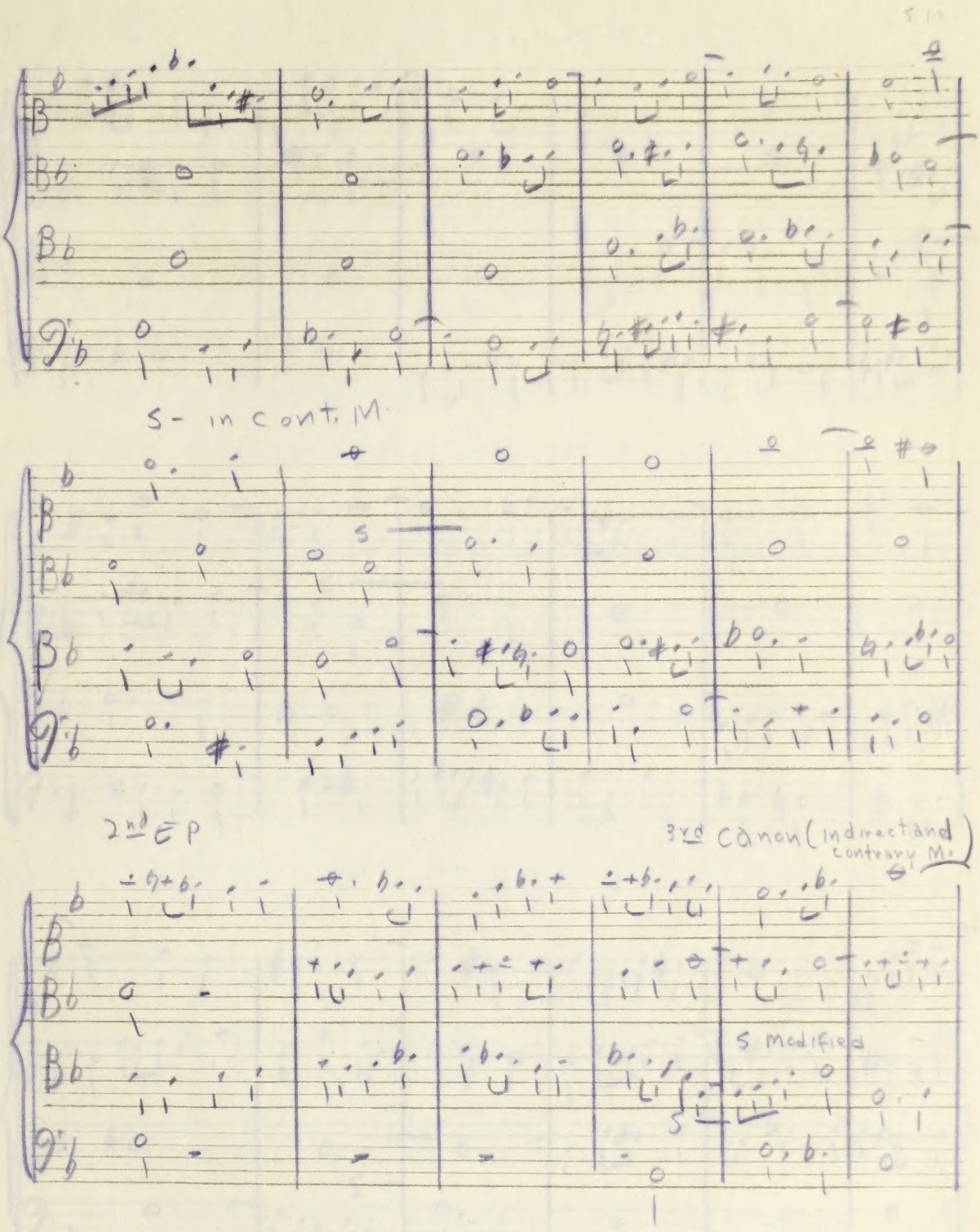


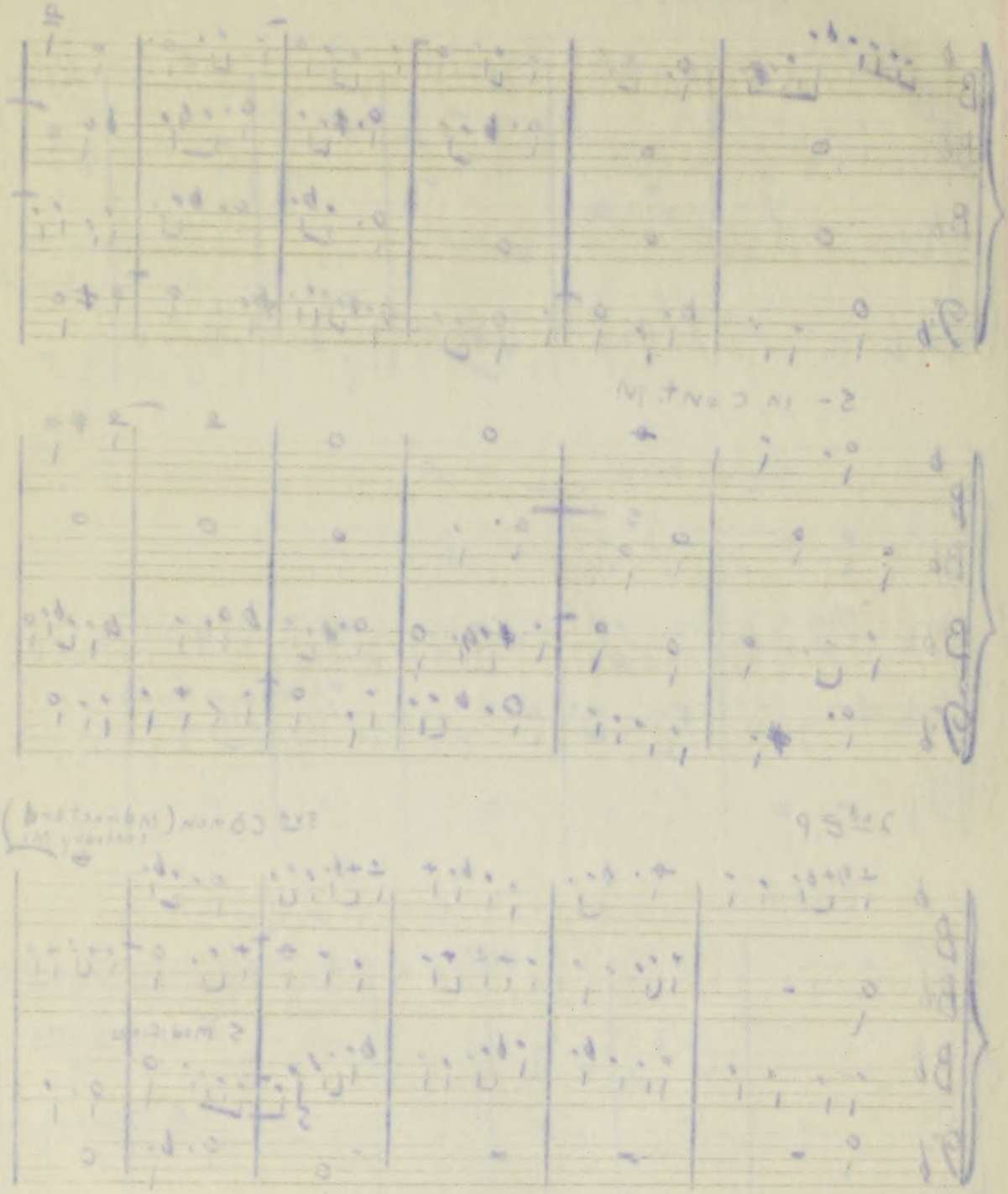
2nd EP

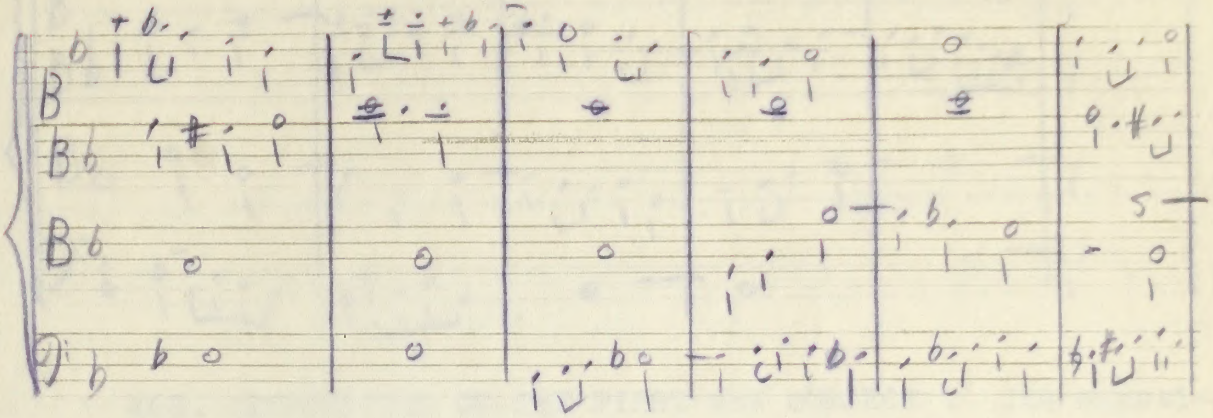
Stretto in Con.M.

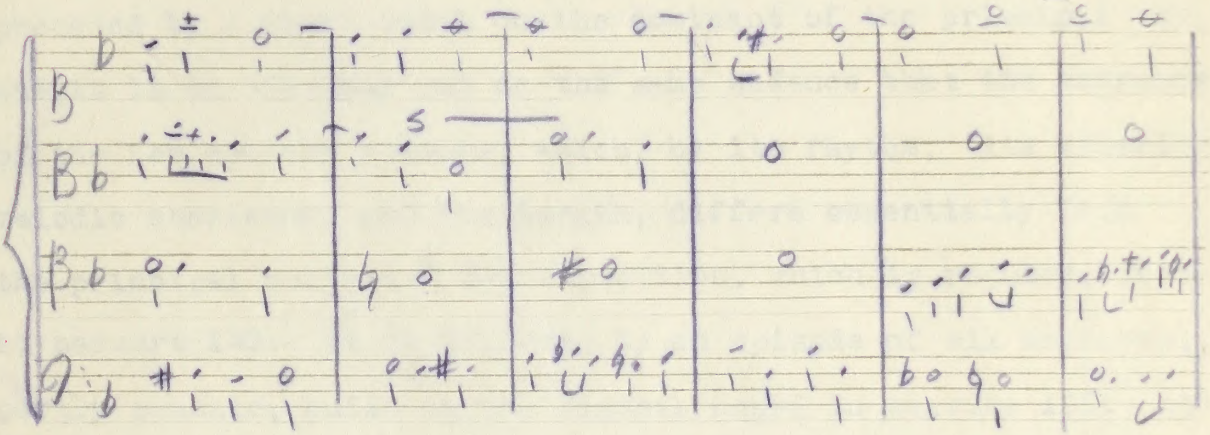


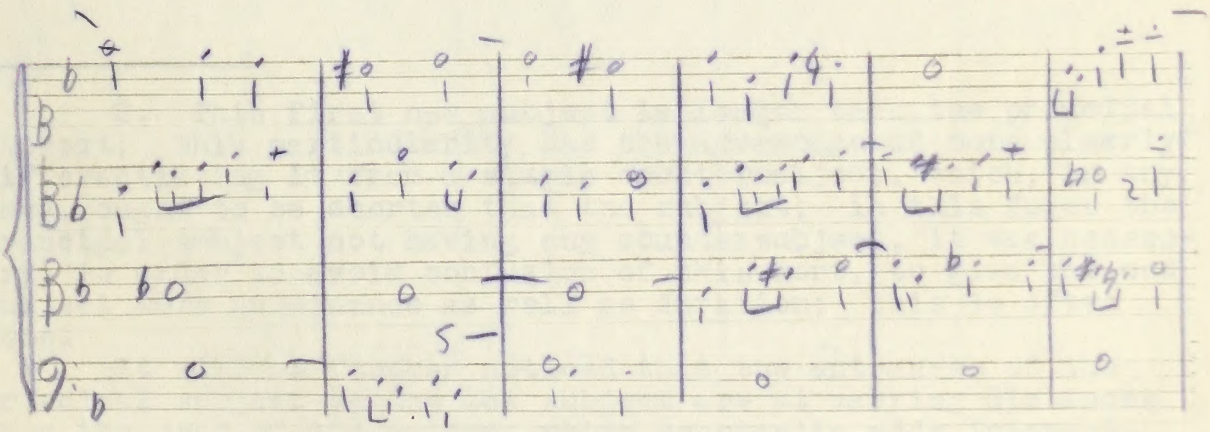


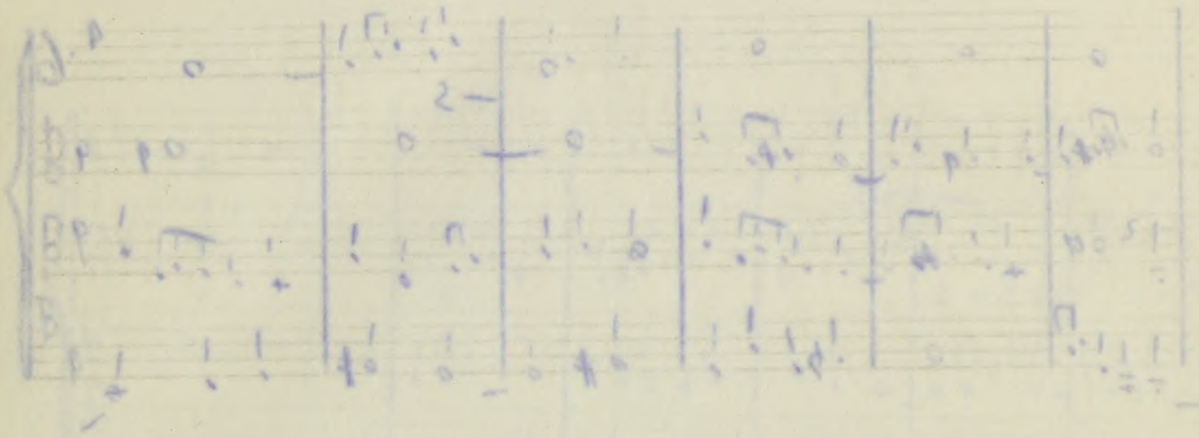

S- in cont. M.
2nd E P
3rd canon (indirect and contrary M.)
S modified

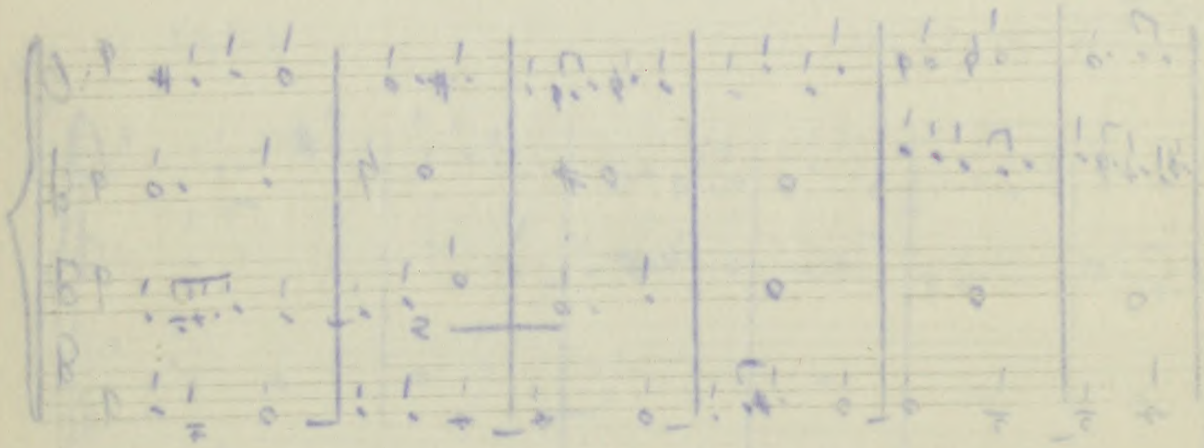


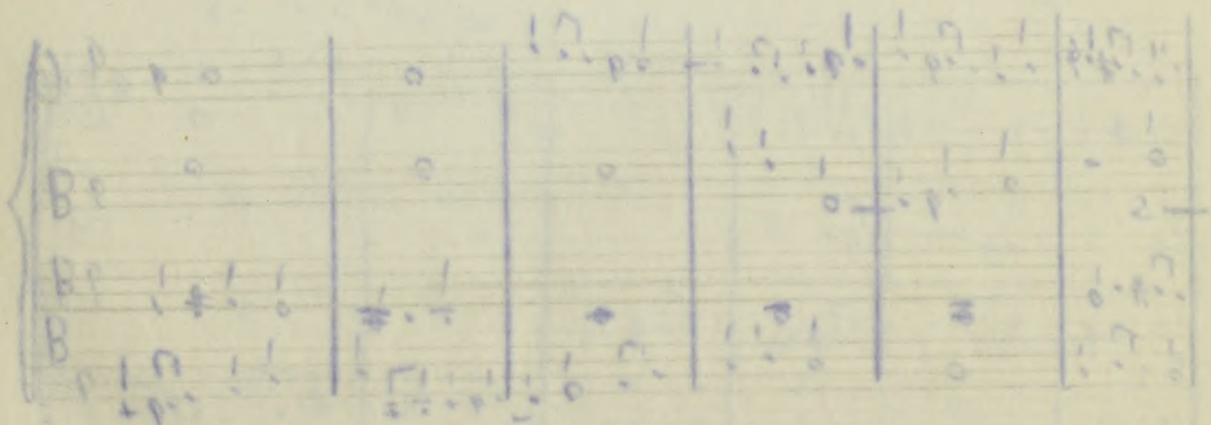


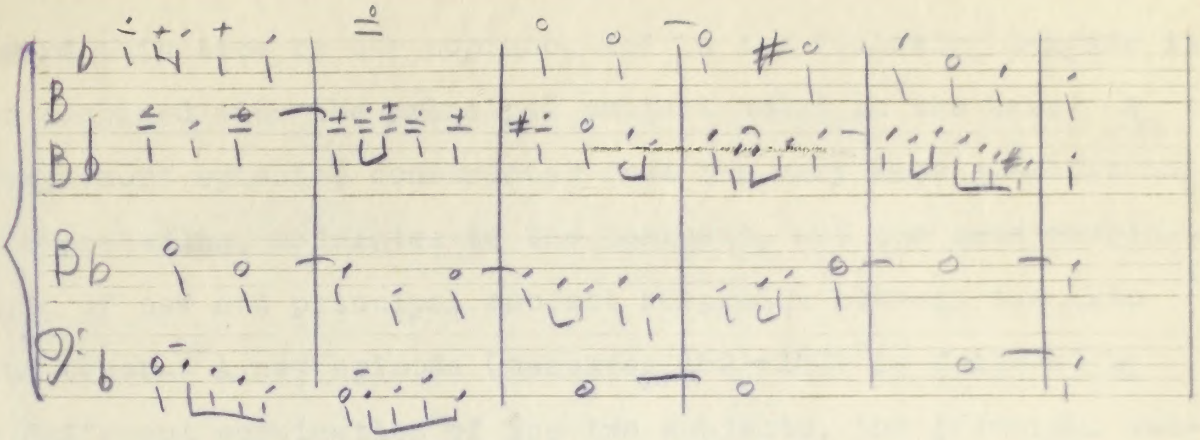












468. EXPOSITION OF THE FIRST NEW SUBJECT . The exposition of the first new subject begins at measure 114; it is preceded by a short pedal on the dominant of the principal key, and it is in this key and on the same cadence that the entrance of the new subject appears, which, by its rhythm, its exterior melodic character, and its length, differs essentially from the principal subject.[2] The exposition, which is regular, ends at measure 140. It is followed by an episode of six measures, partly canonic, built on two figures heard in measure 126. At measure 147 the new subject reappears in the principal key,

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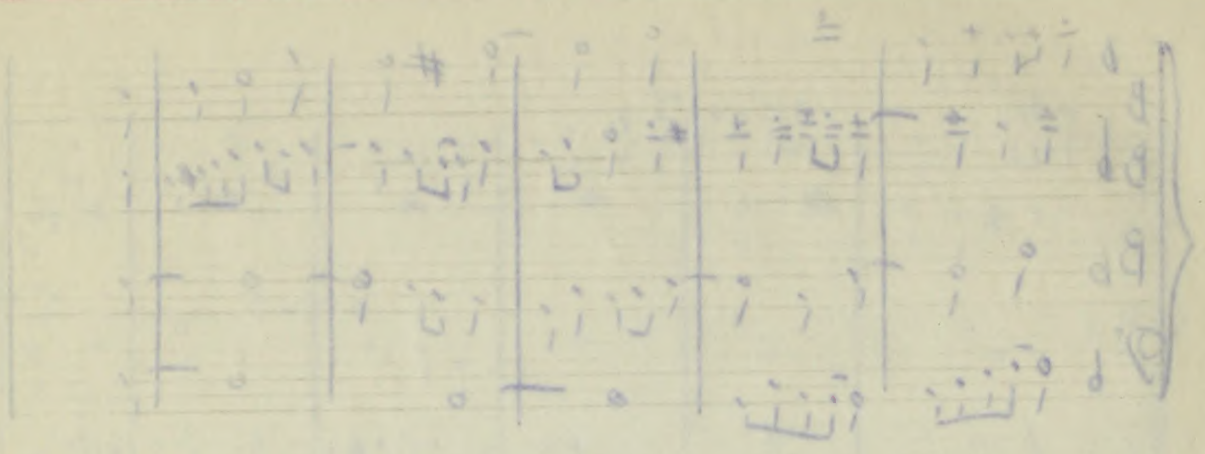
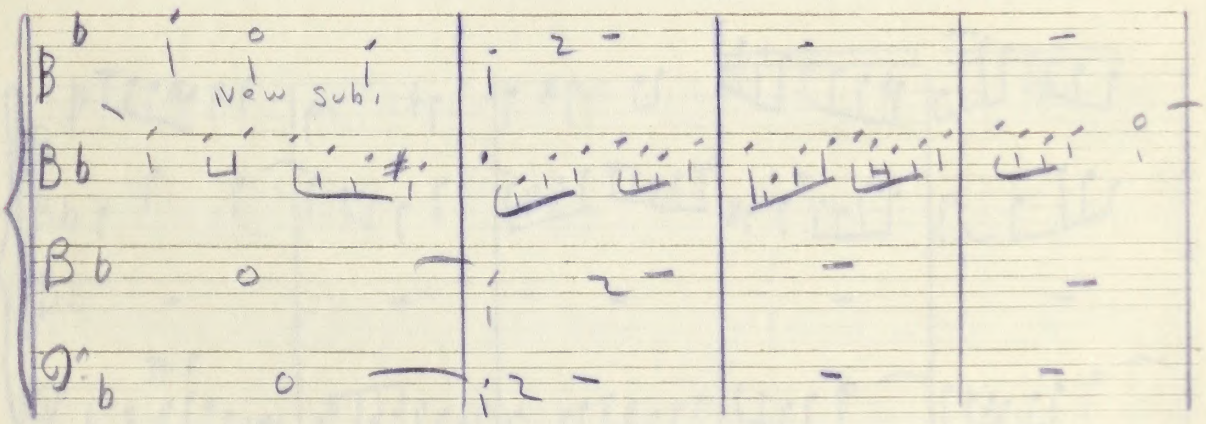
2. This first new subject is longer than the principal subject; this particularity has the advantage of more clearly differentiating it from a simple countersubject, which, in any case, ought to be shorter than the subject; in this fugue the principal subject not having any countersubject, it was necessary, in order to avoid confusion of this sort, to give the new subject more prominence as well as duration; this is often done.

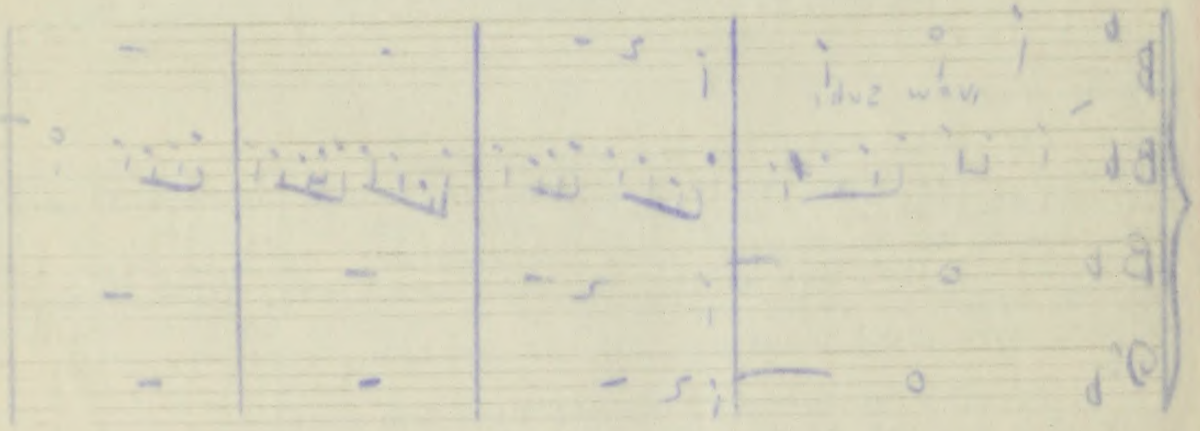
It will be further noticed that the entrances of the principal subject on the new subject are at varying distances from the head of the latter, which constantly adds interest.

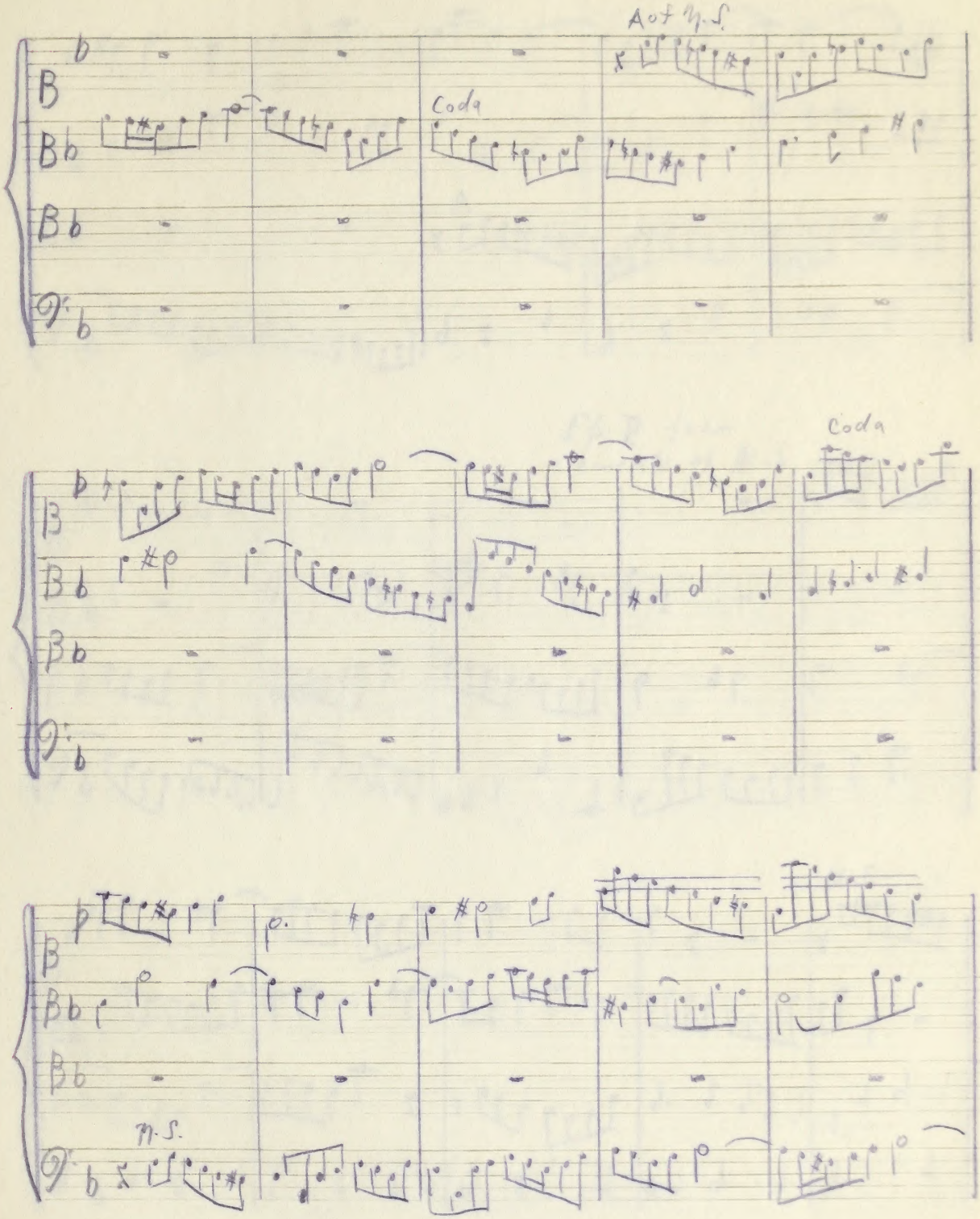


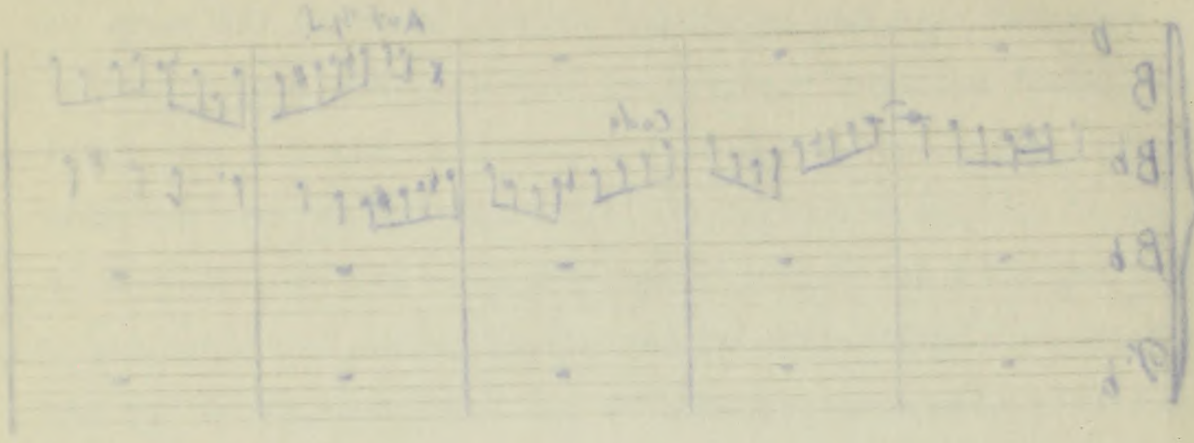
heard this time in the soprano, and in the following measure it is combined with the principal subject heard in the bass. A very short episode, constructed from the very same elements as the preceding, modulates to the dominant, and the same combination of new and principal subject reappears between the alto and tenor. A new episode (measures 162—167) is followed by a different combination of the two subjects, the principal subject this time sounding only at the third measure of the new subject.

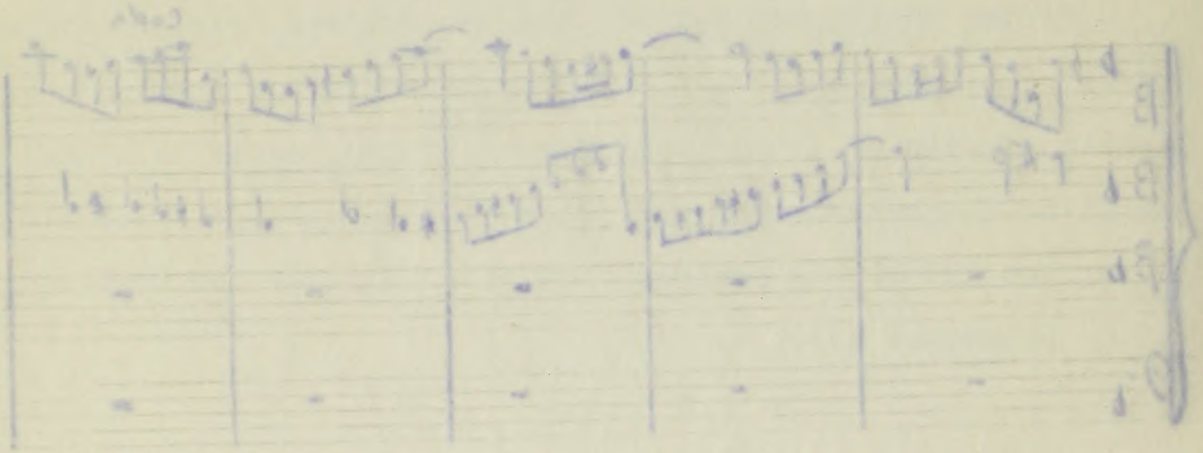
After the eighth episode the new subject reenters in the subdominant; while it is thus being heard in the bass, a canonic stretto of the principal subject and answer is sounded beginning at measure 182, and joins with an episode which ends at measure 193 with a perfect cadence in G minor (subdominant of the principal key):

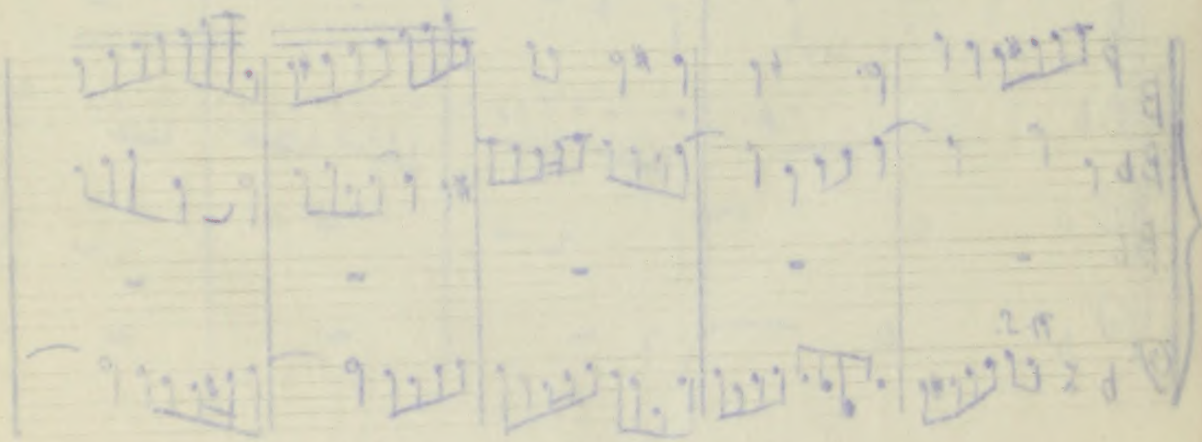


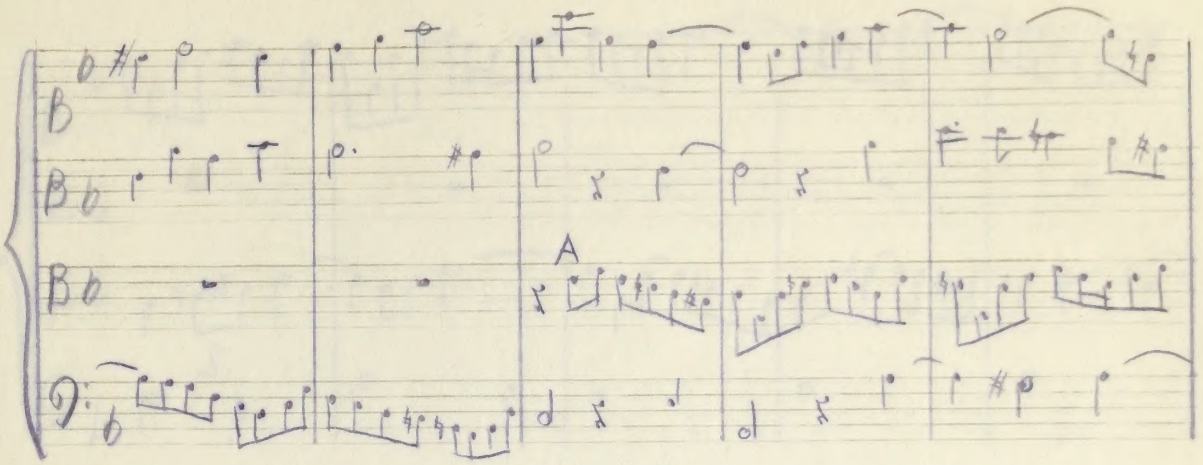



Aot n.s.
Coda
Coda
n.s.

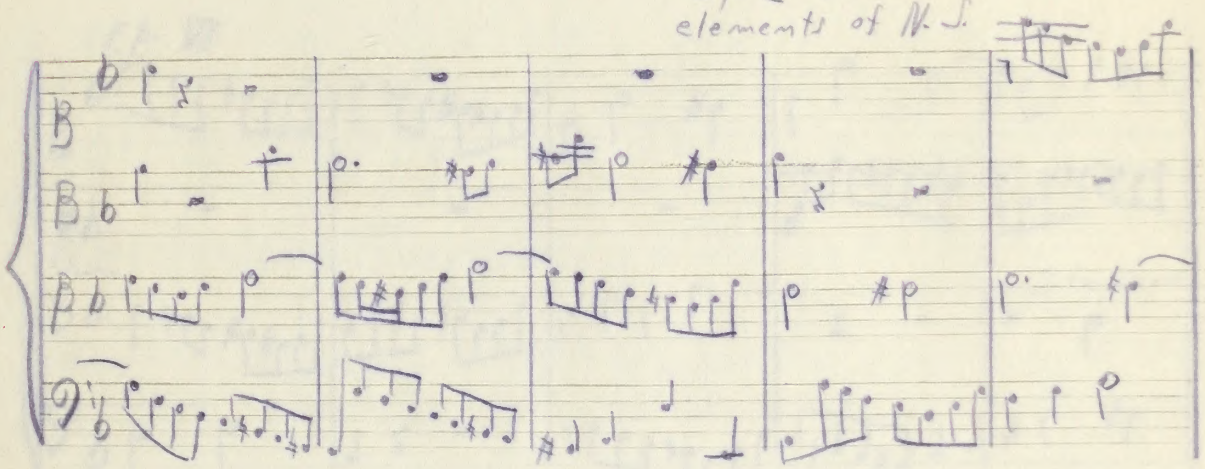








Ep. II from elements of N.S.



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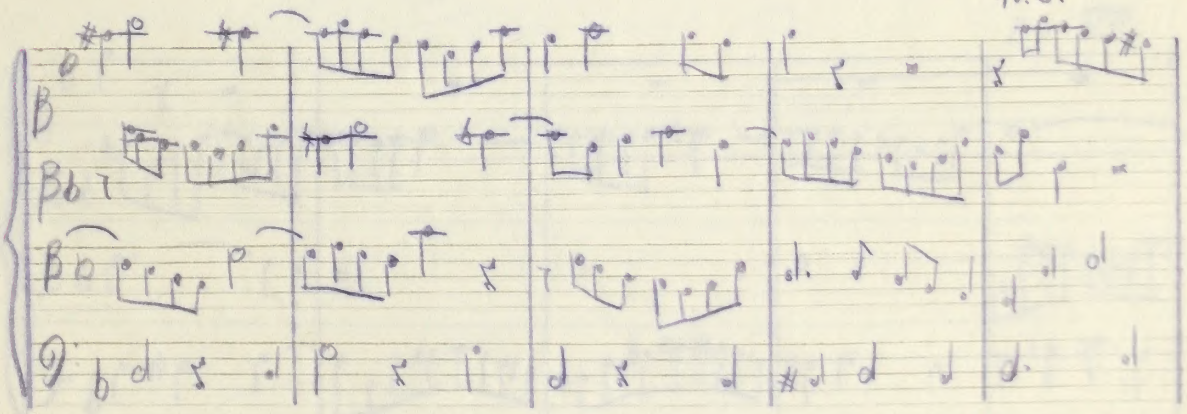

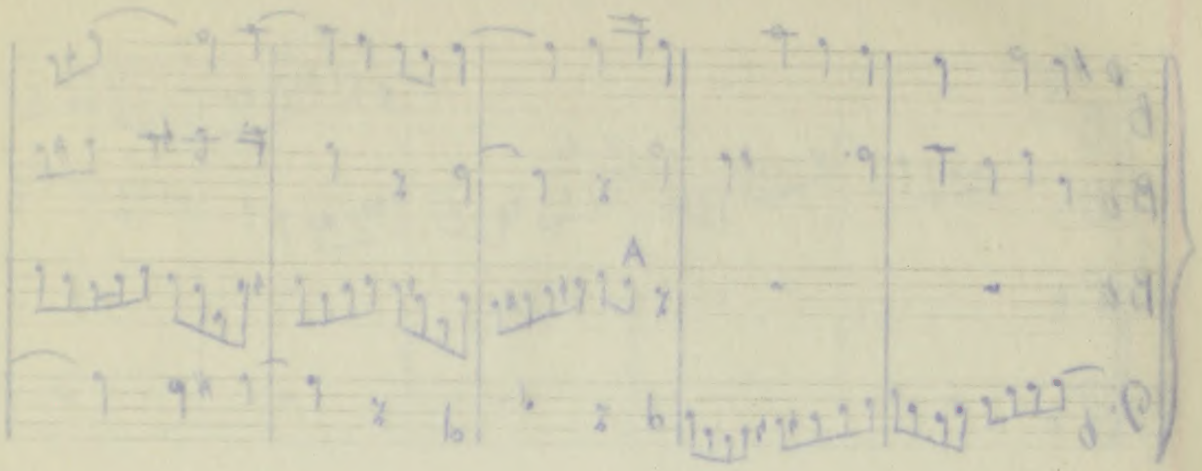
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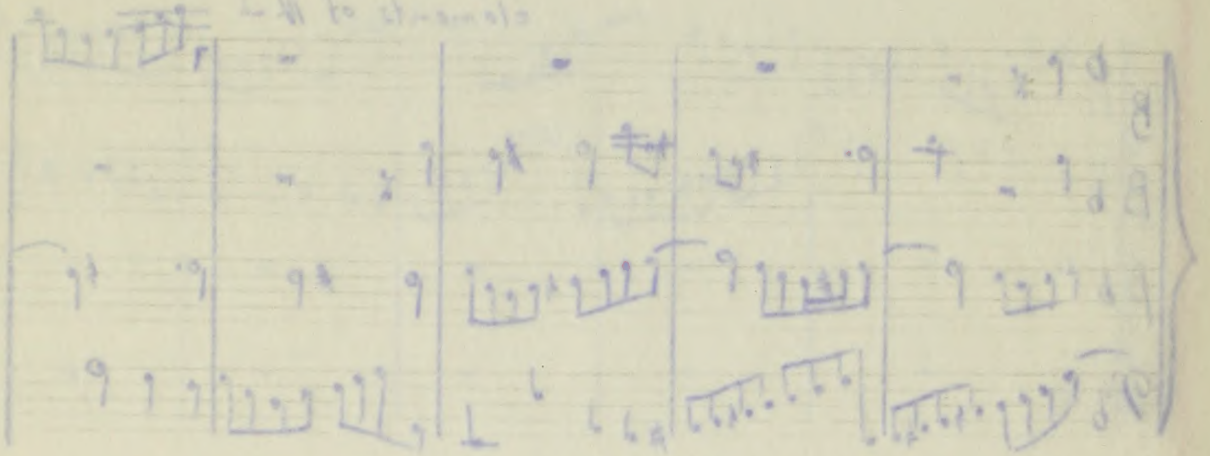

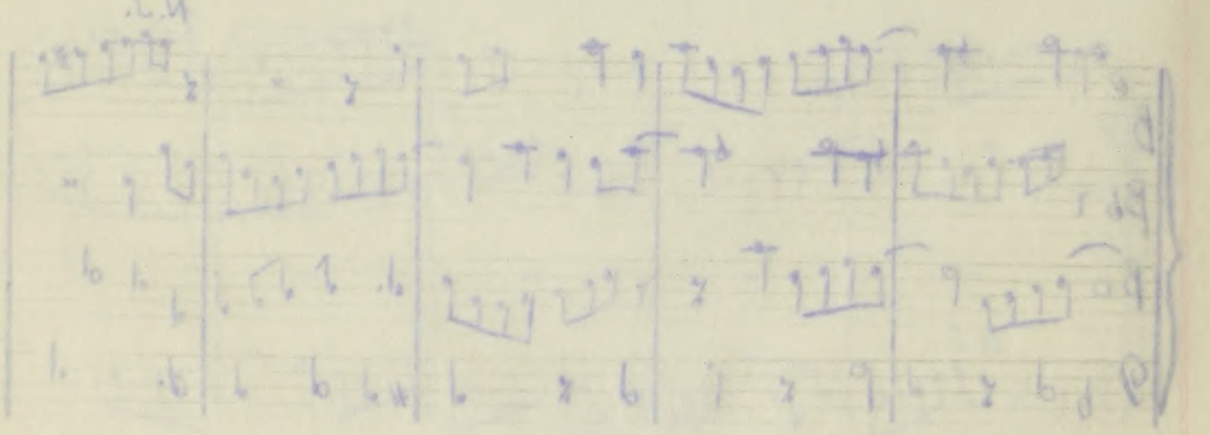

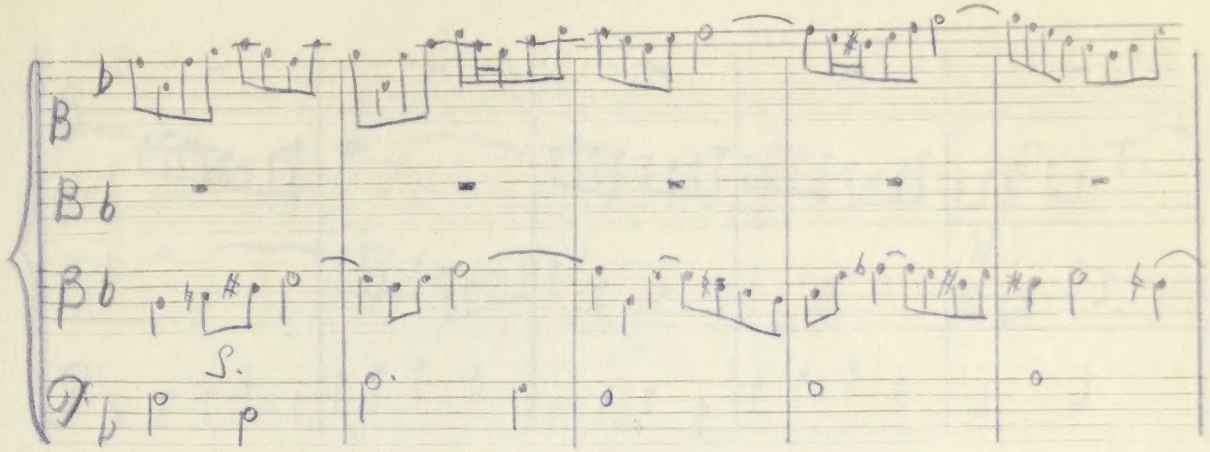
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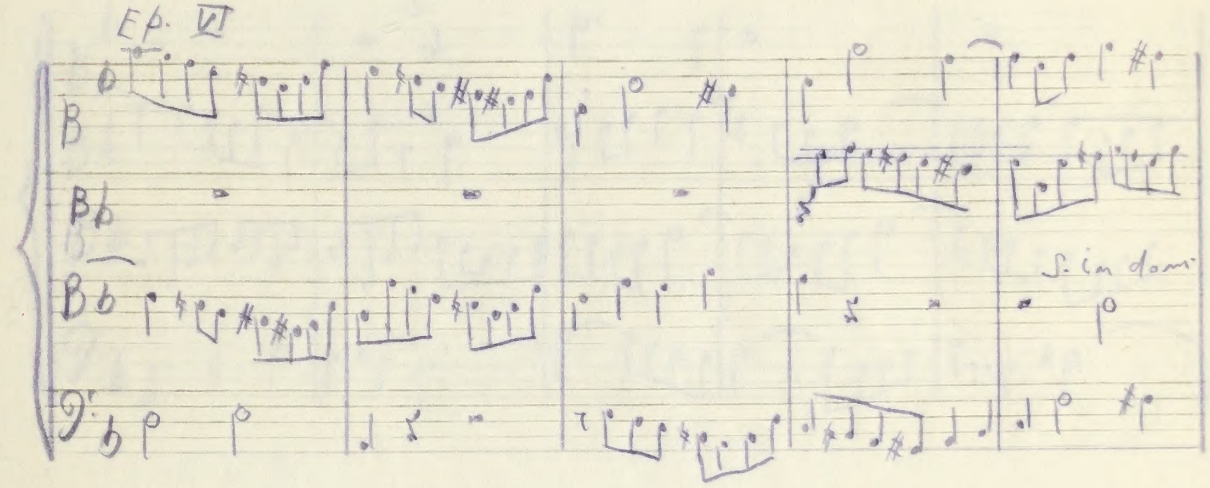
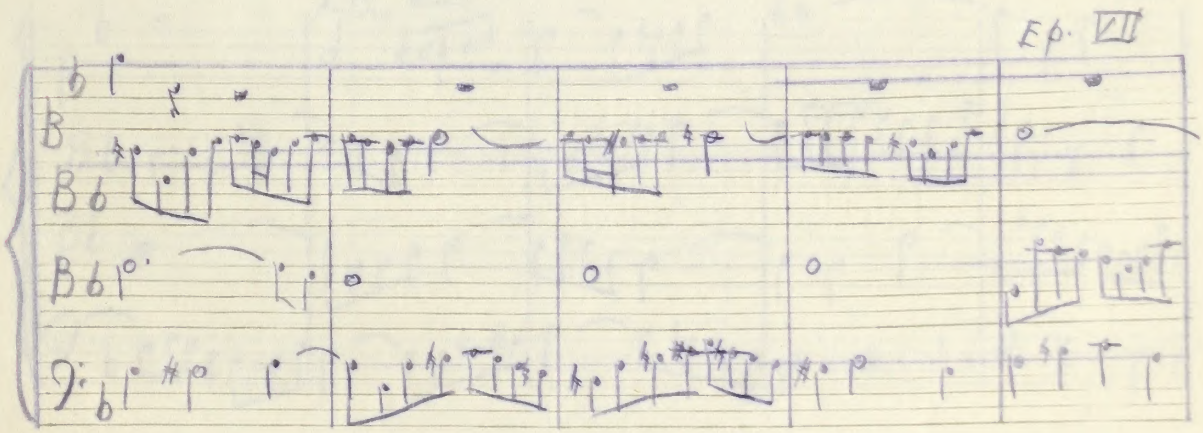
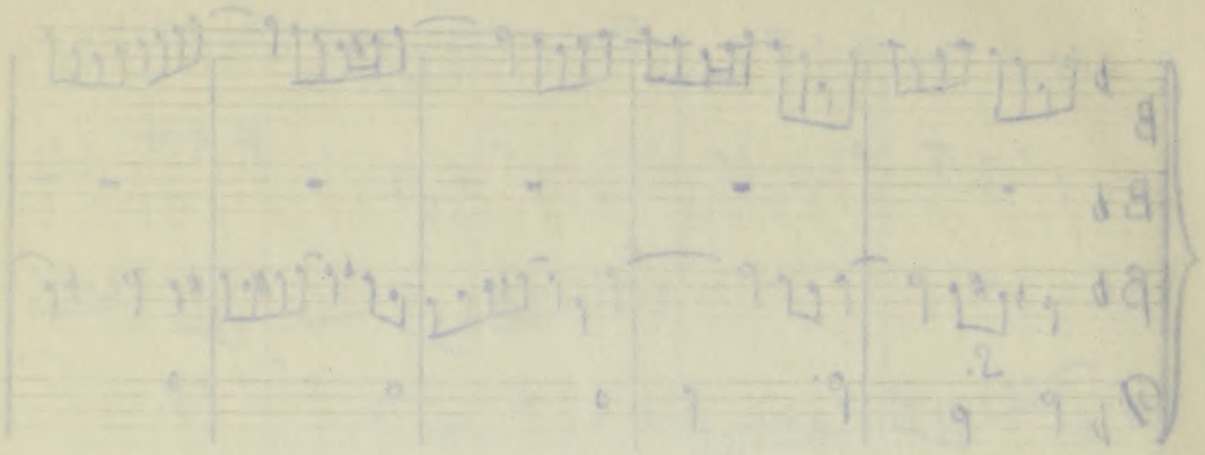
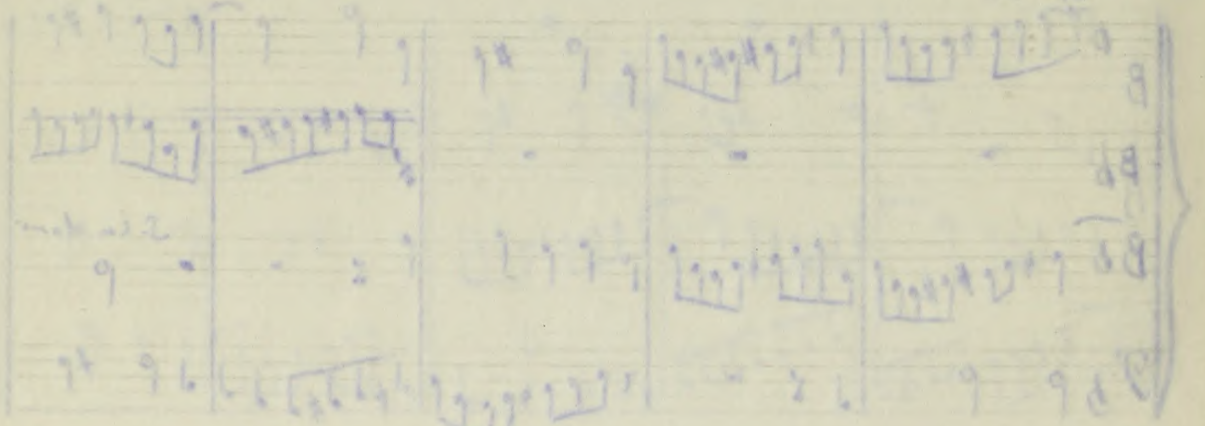
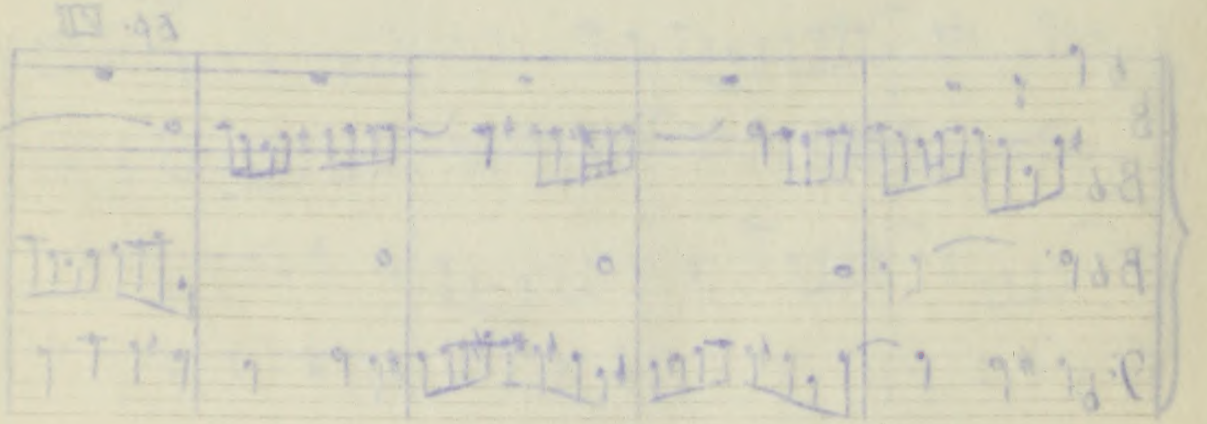
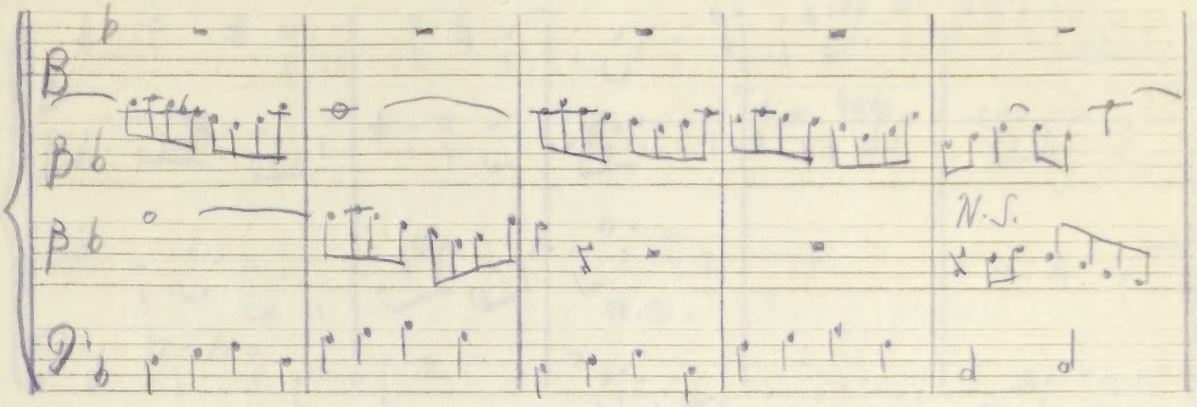

Ep. VI
S. in dom.


Ep. VII





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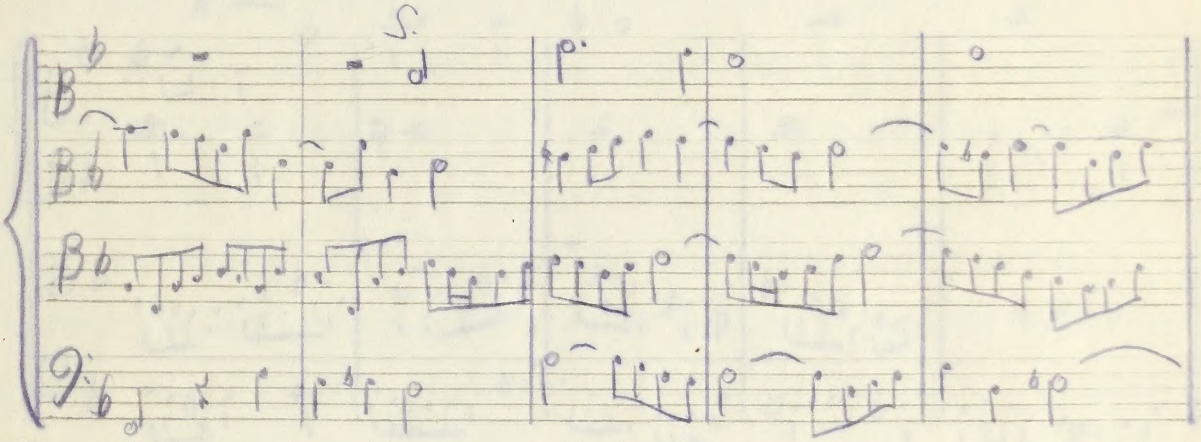

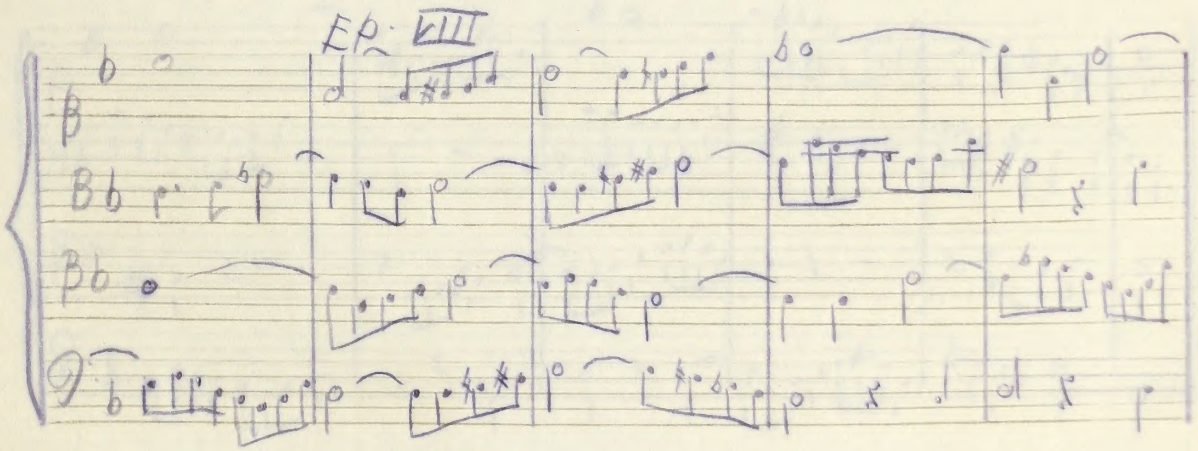
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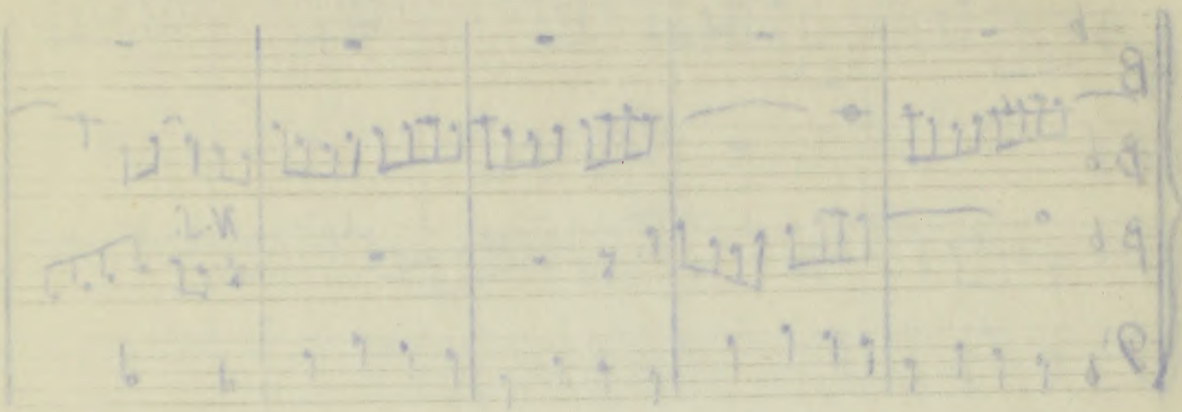

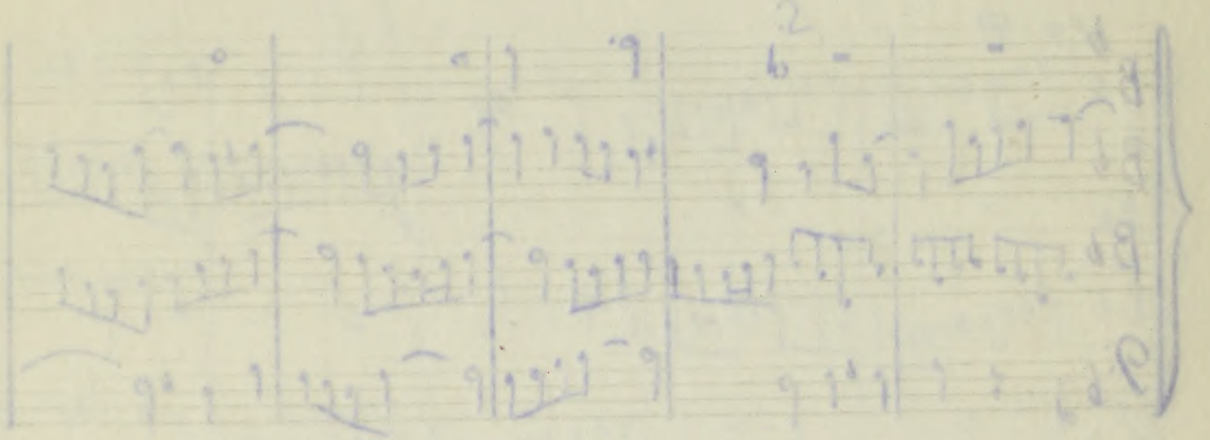

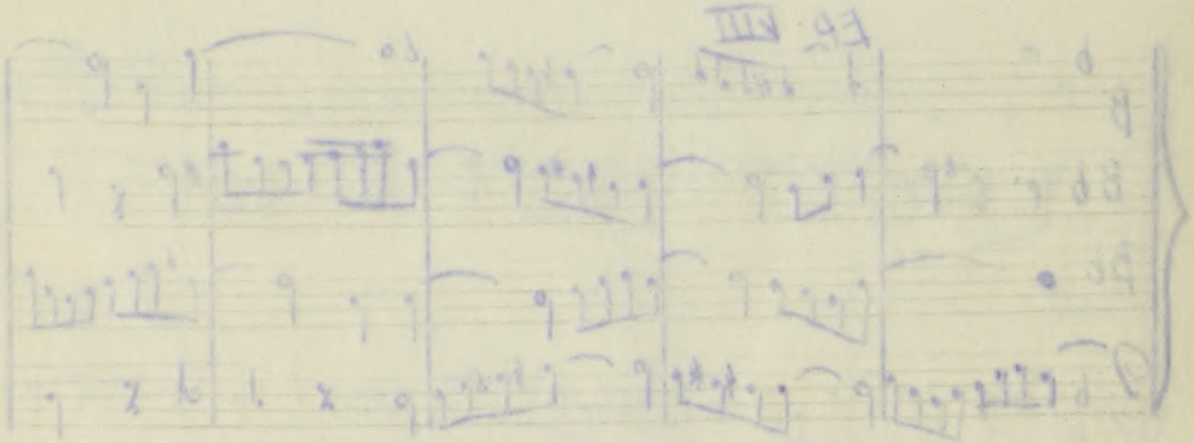

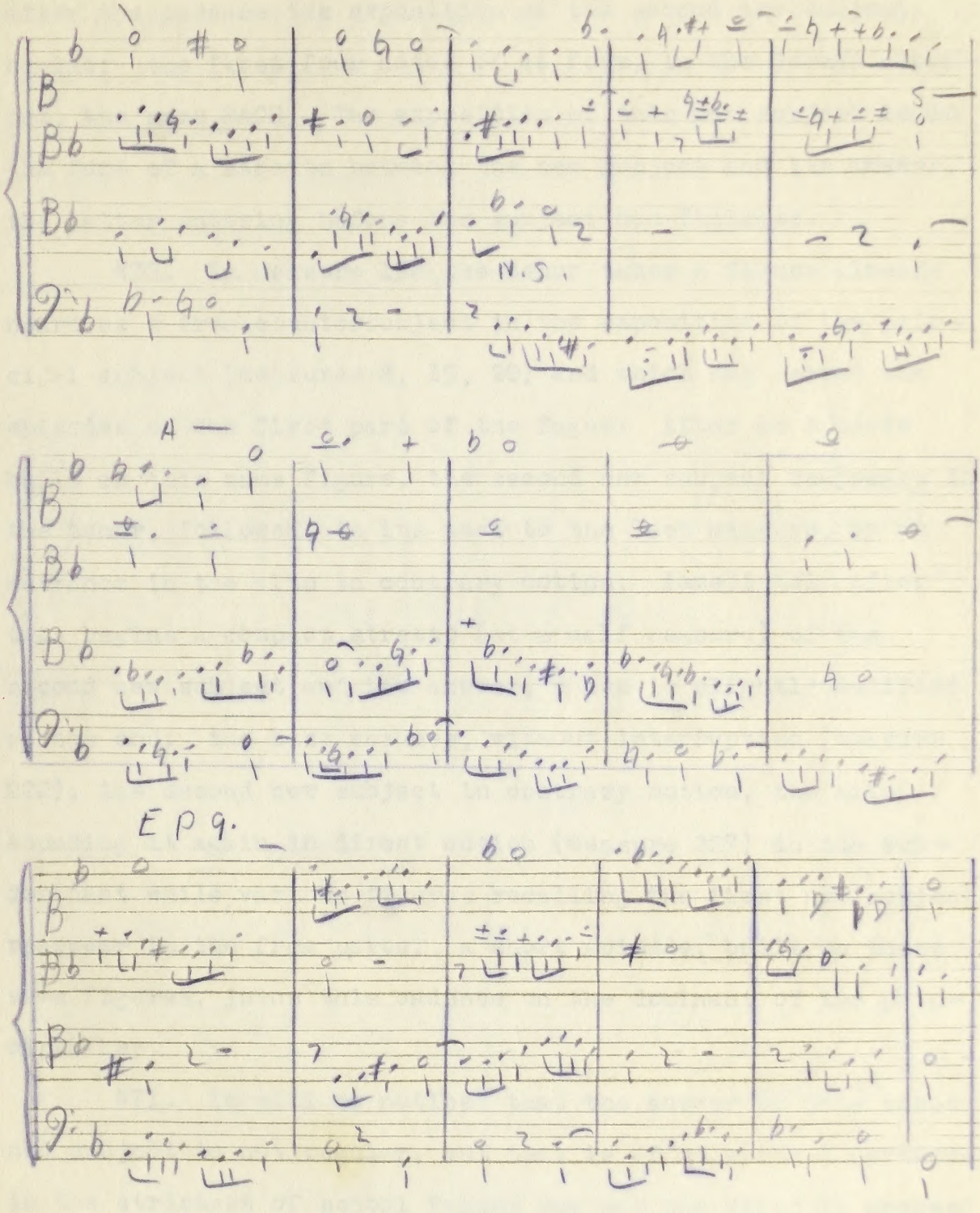
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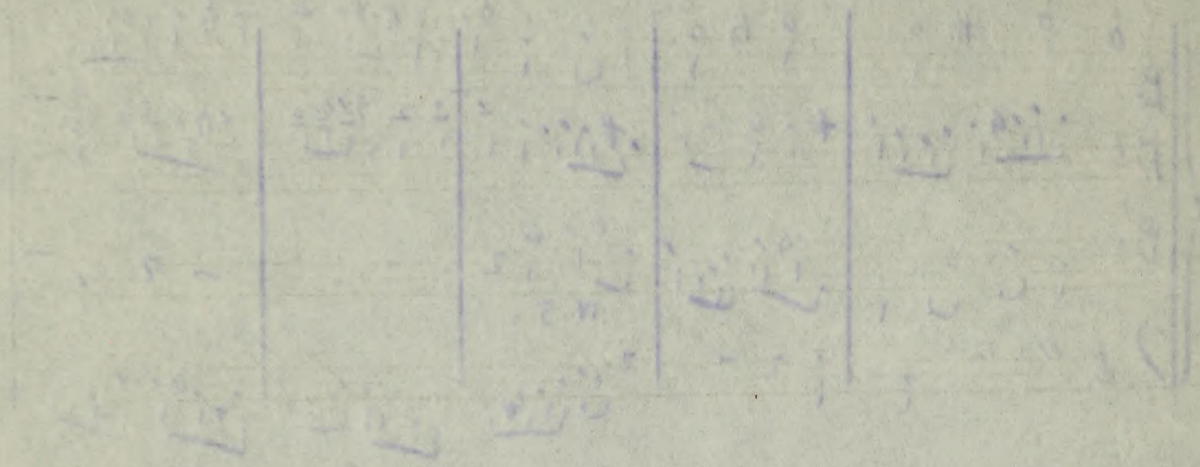
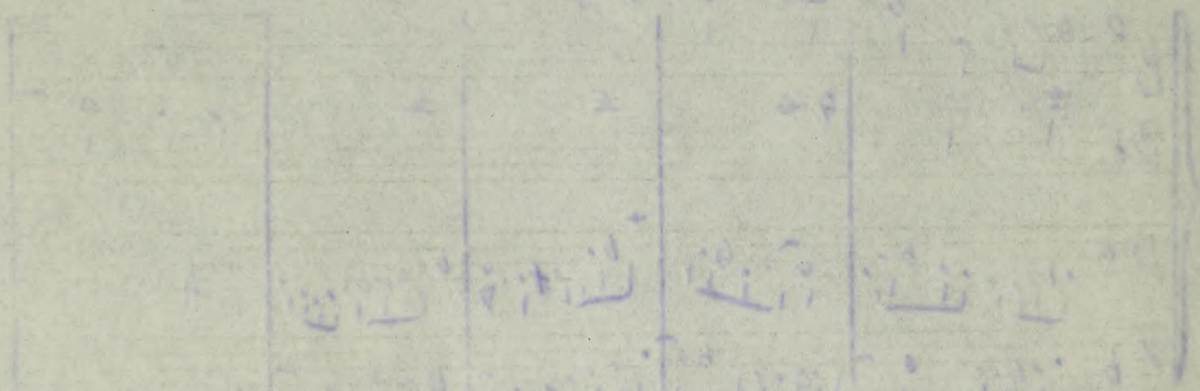
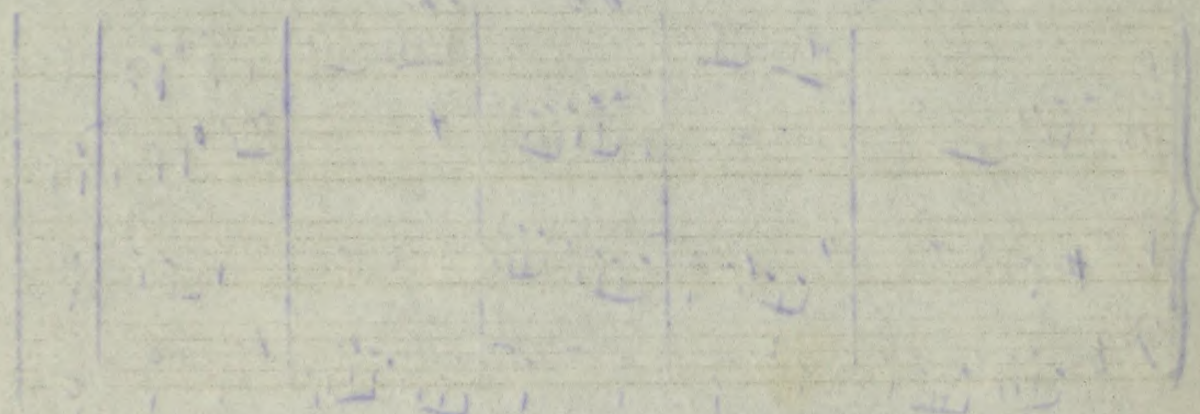






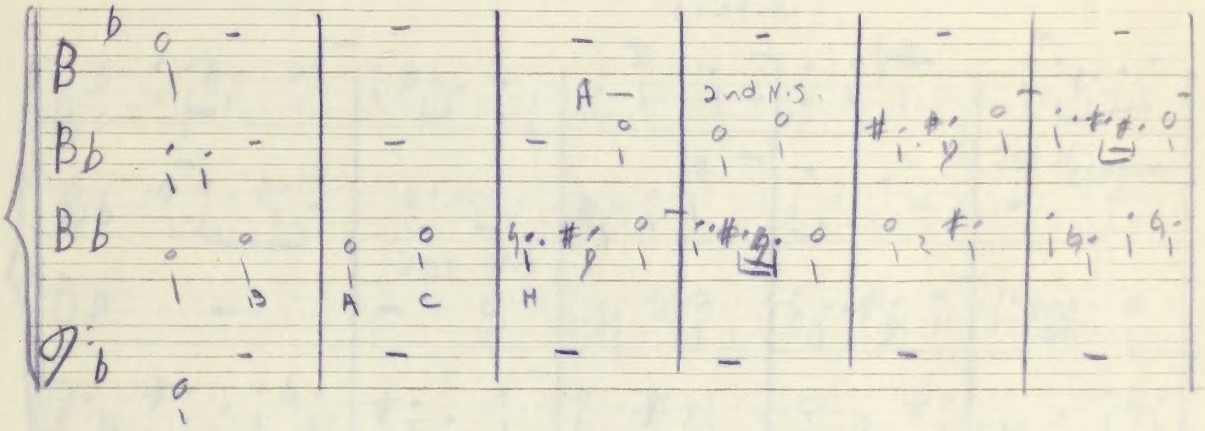
469. EXPOSITION OF A SECOND NEW SUBJECT. Immediately after the cadence the exposition of the second new subject begins; the first four notes of it form, in the German alphabet, the name BACH. The exposition of this new subject is in the form of a stretto between the new subject and its answer, the latter entering before the subject has finished.

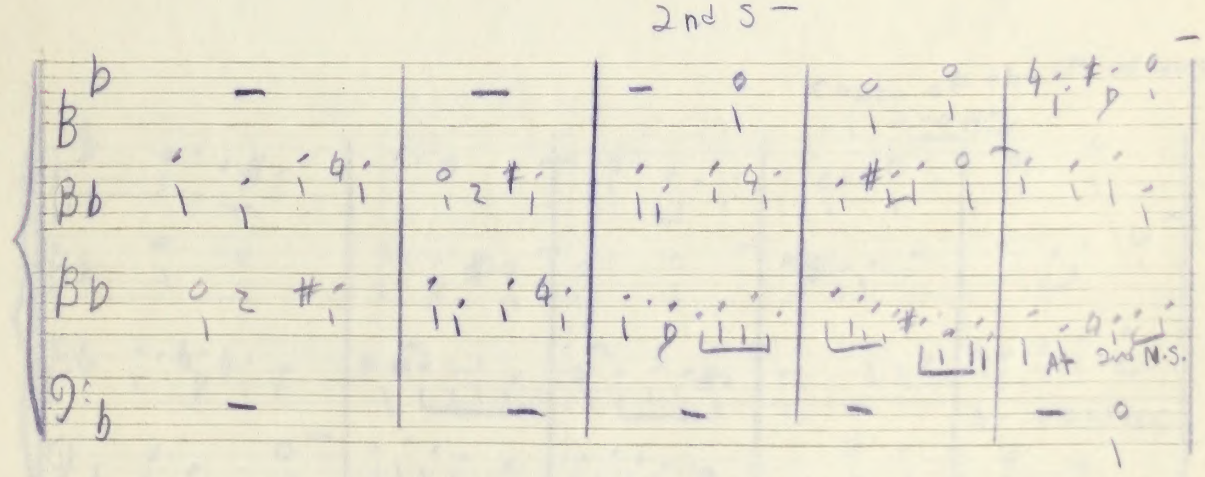
470. In measure 198 the tenor takes a figure already heard as a free countersubject in the exposition of the principal subject (measures 8, 15, 20) and which has served the episodes of the first part of the fugue. After an episode built on this same figure, the second new subject reappears in the tenor, followed, in its next to the last measure, by an entrance in the alto in contrary motion; immediately after this begins a compact stretto (at a half measure) of the second new subject and its answer, which is slightly modified at the end; the bass resumes, without interruption (measure 222), the second new subject in contrary motion, the alto sounding it again in direct motion (measure 227) in the subdominant while various figures recalling the first new subject reappear in the free parts; a short episode, built on these same figures, joins this cadence on the dominant of the principal key.

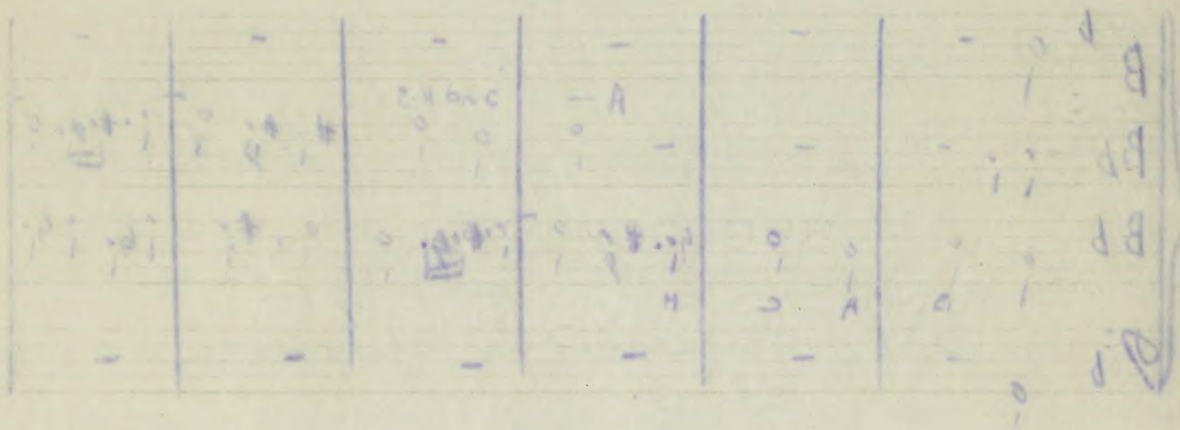
471. It will be noticed that the answer of this second new subject is not regular, but that is of no great importance; in the strictest of school fugues one has the right to proceed in this way, and may even have the answer to the new subject

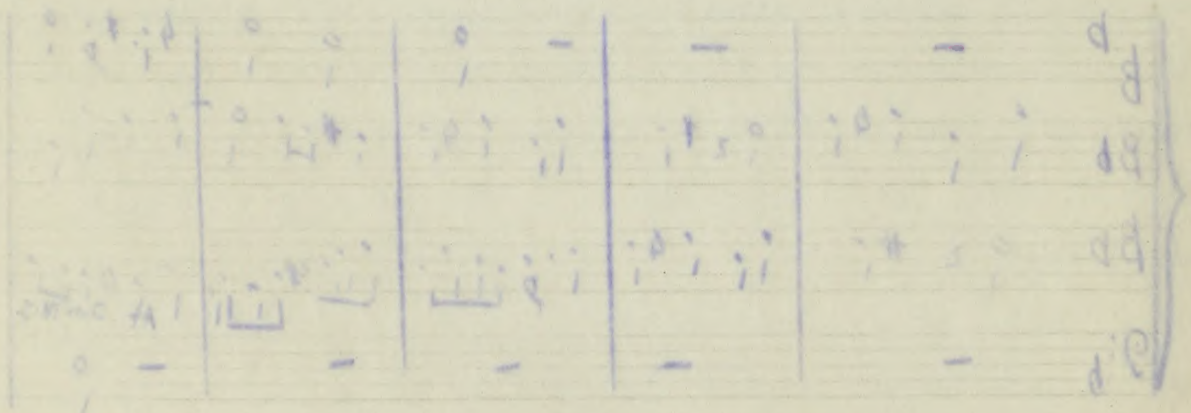
enter at any interval he may wish.

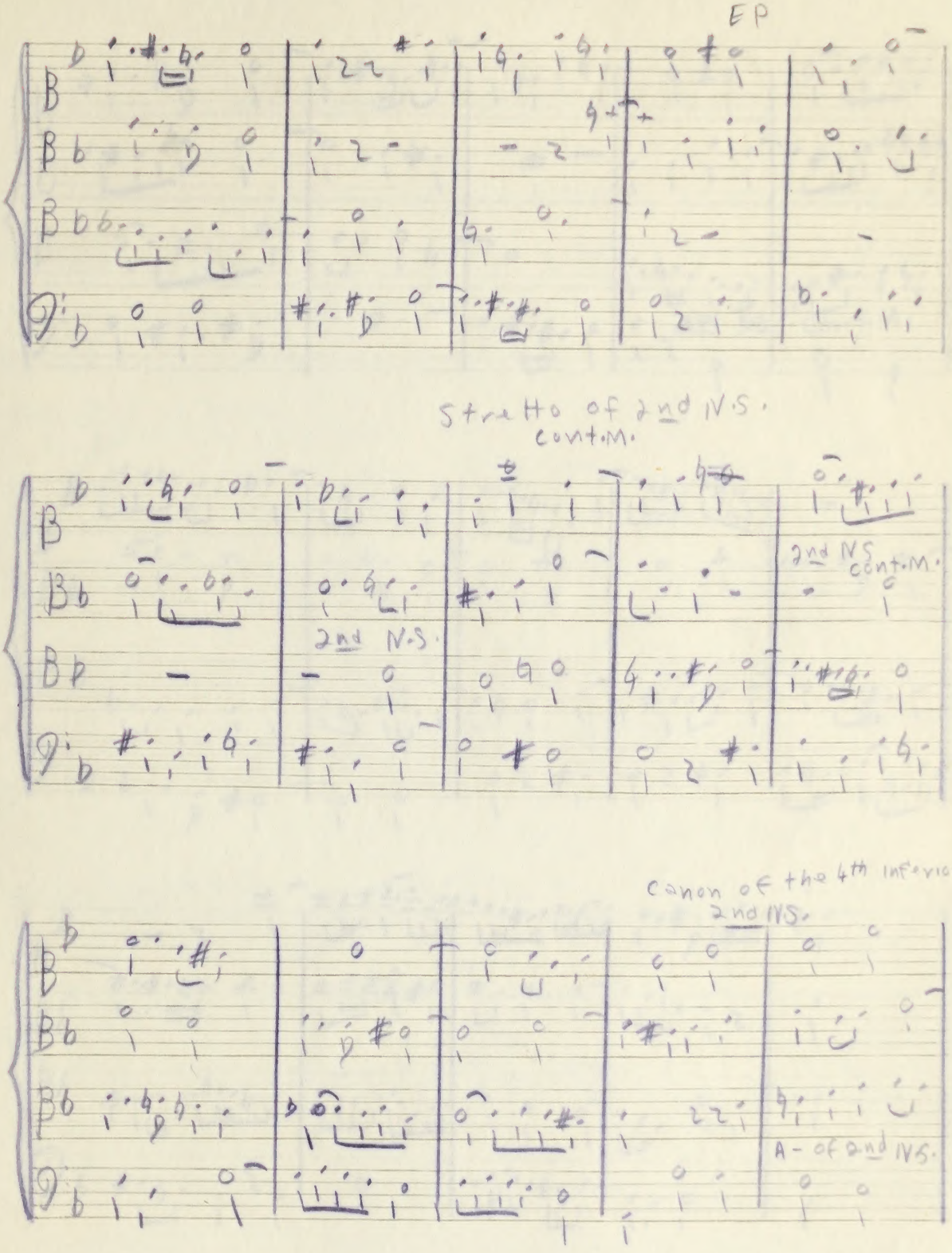
It will be further noticed that this part of the fugue is almost entirely within the tonic and subdominant keys in relation to the principal key of the fugue; this is not a rule, however; any liberty in this respect is left to the student; we feel it necessary to observe, however, that a limited number of re-strained modulations if preferable:

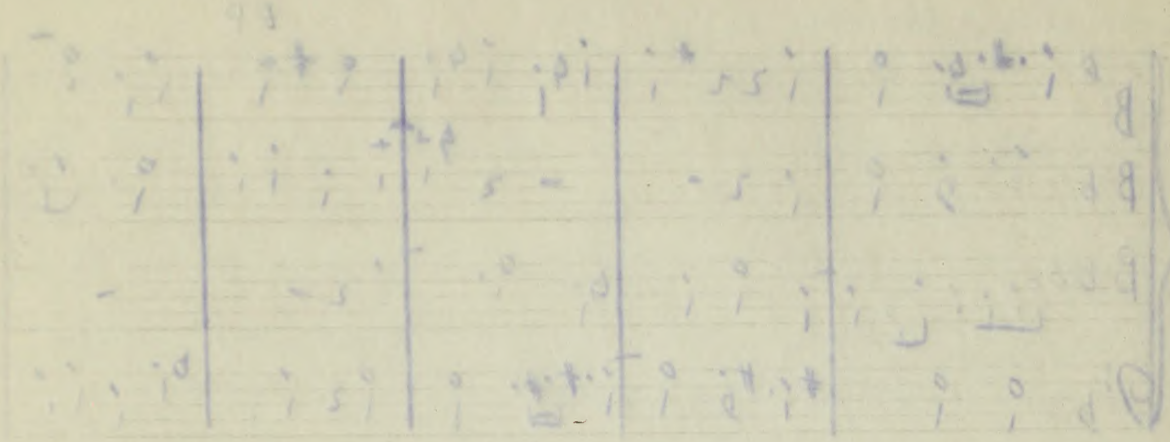


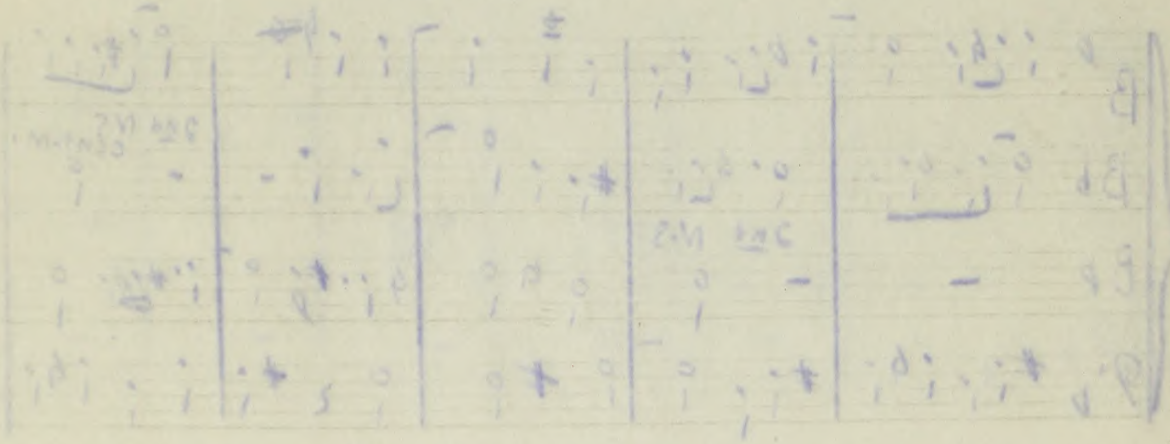


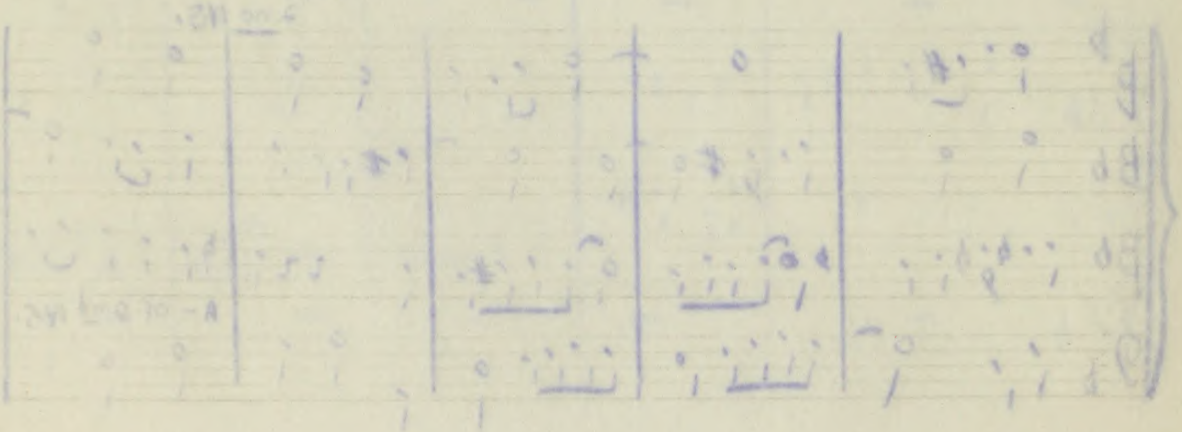


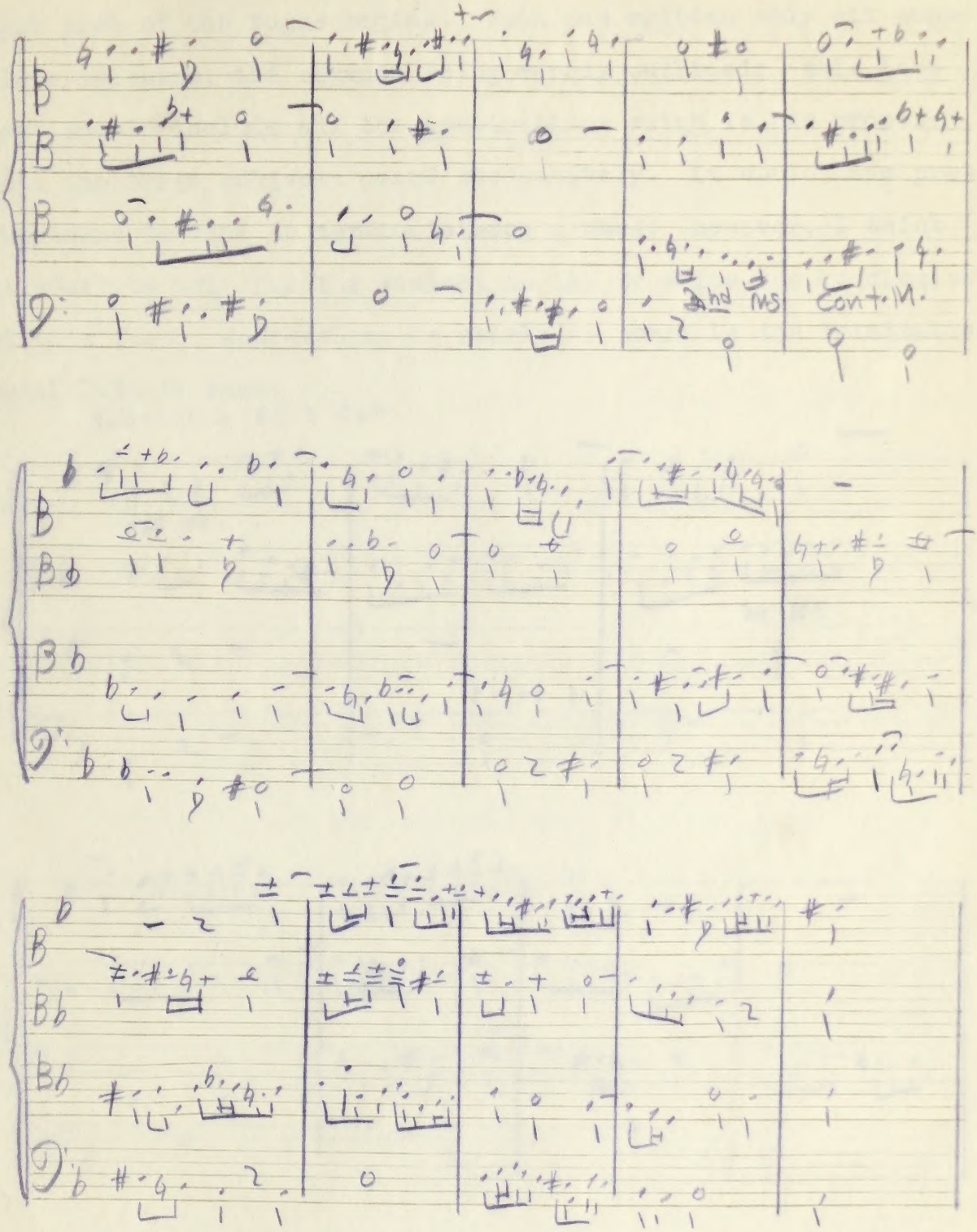


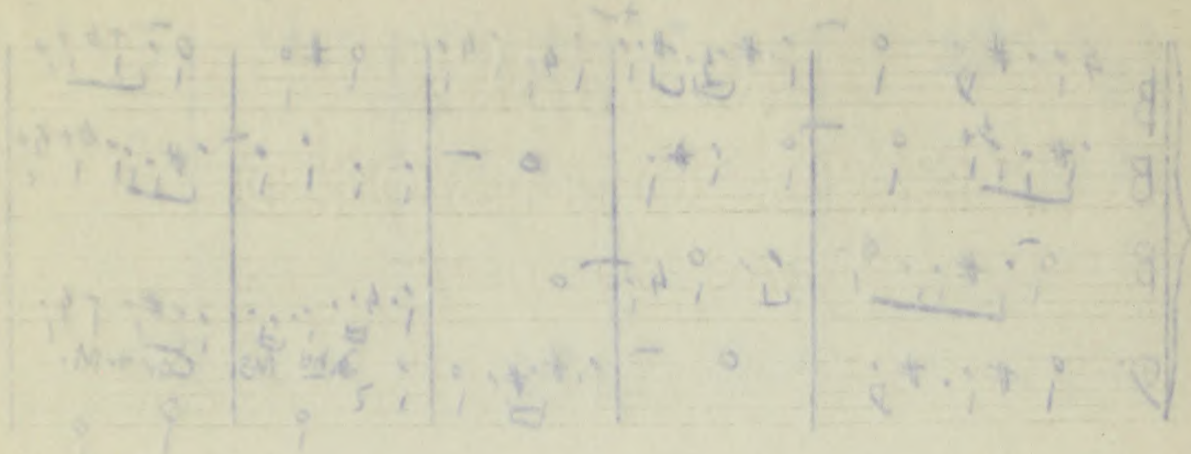

EP
Str. Ho of 2nd VS.
cont.M.
2nd VS.
2nd VS
cont.M.
canon of the 4th inferior
2nd VS.
A - of 2nd VS.

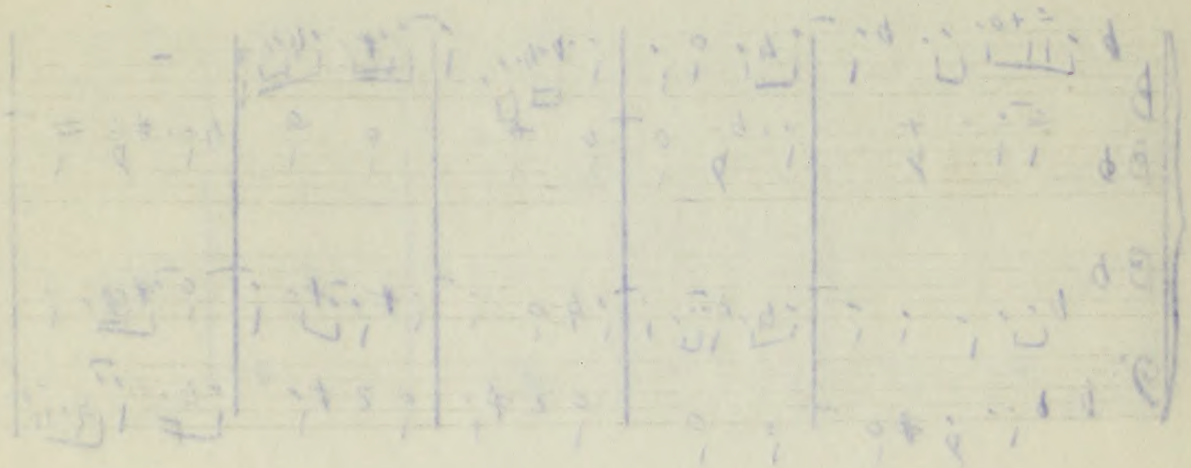


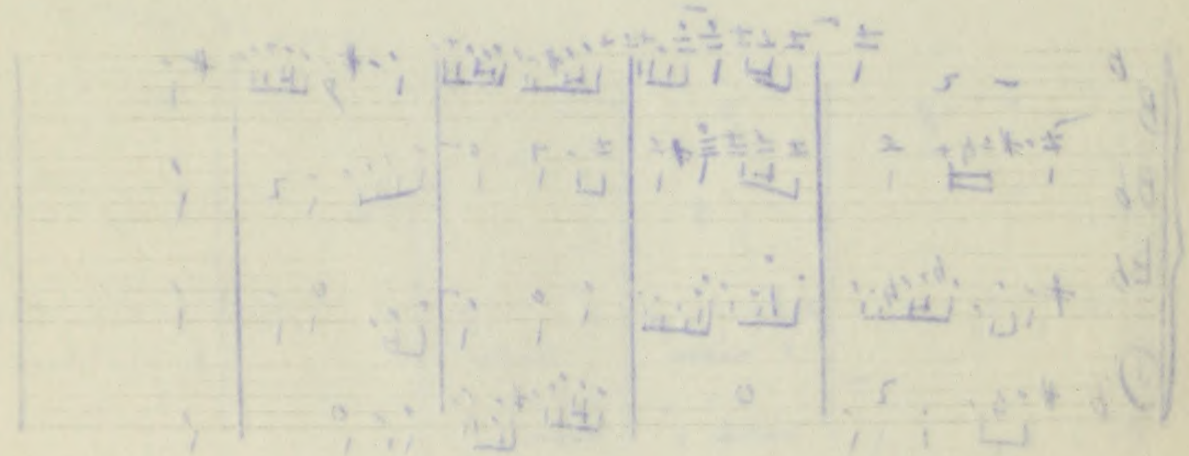




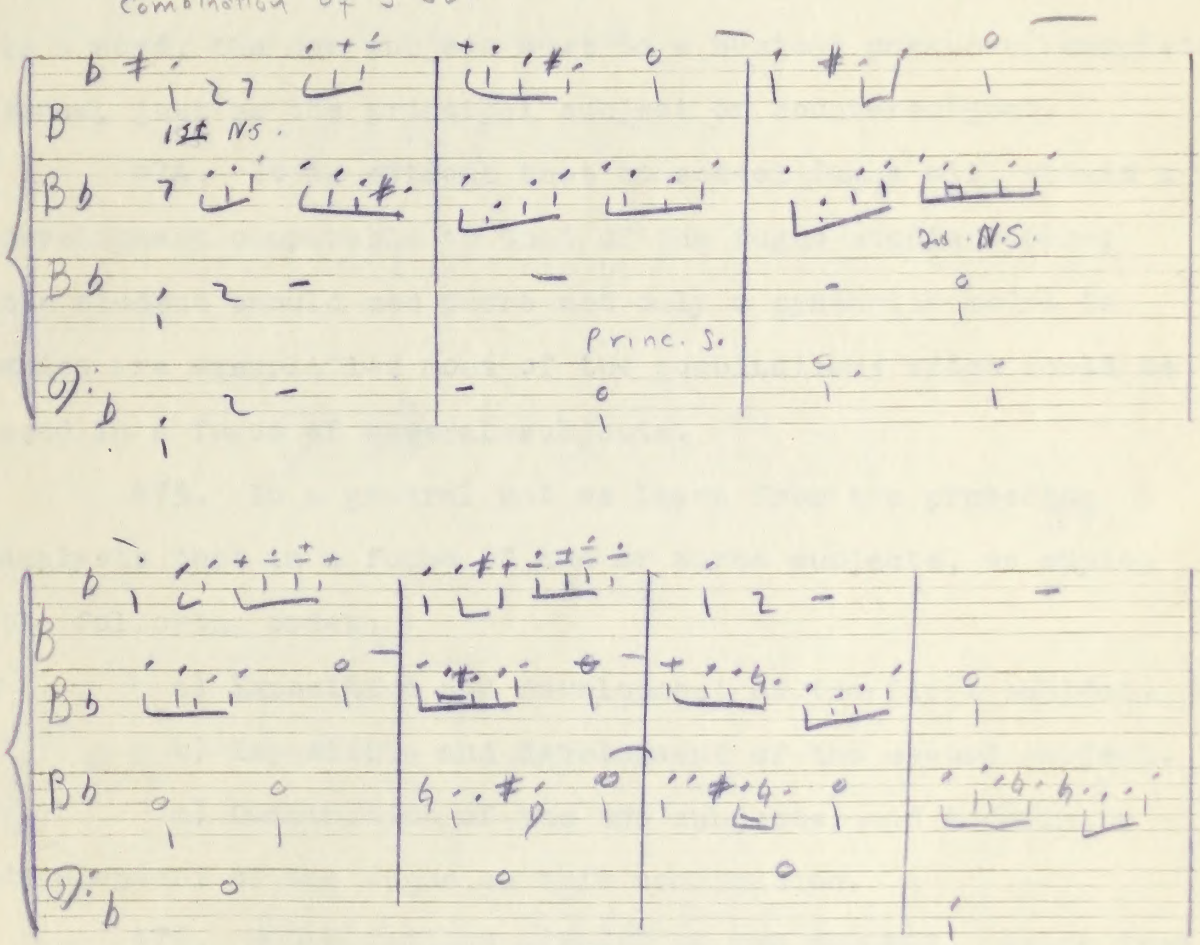

2nd ms
Cont. M.

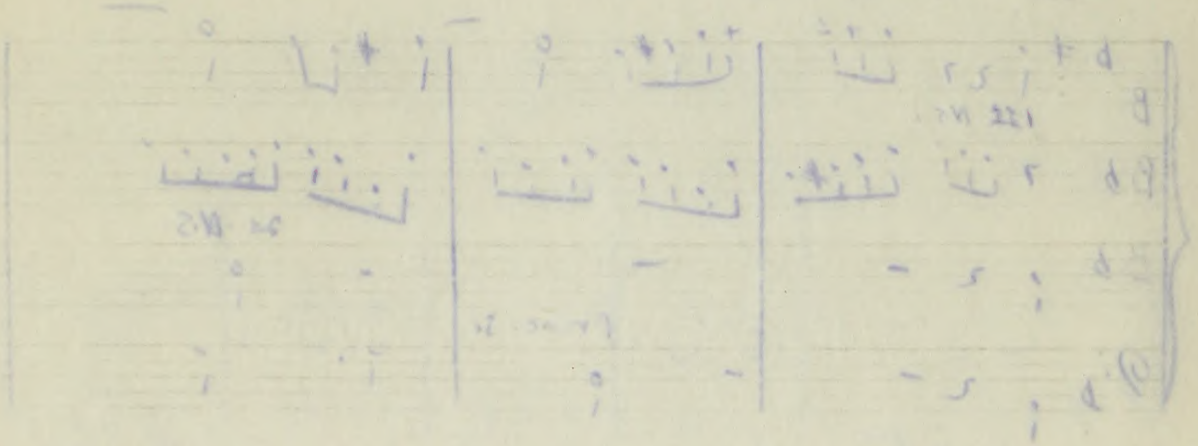


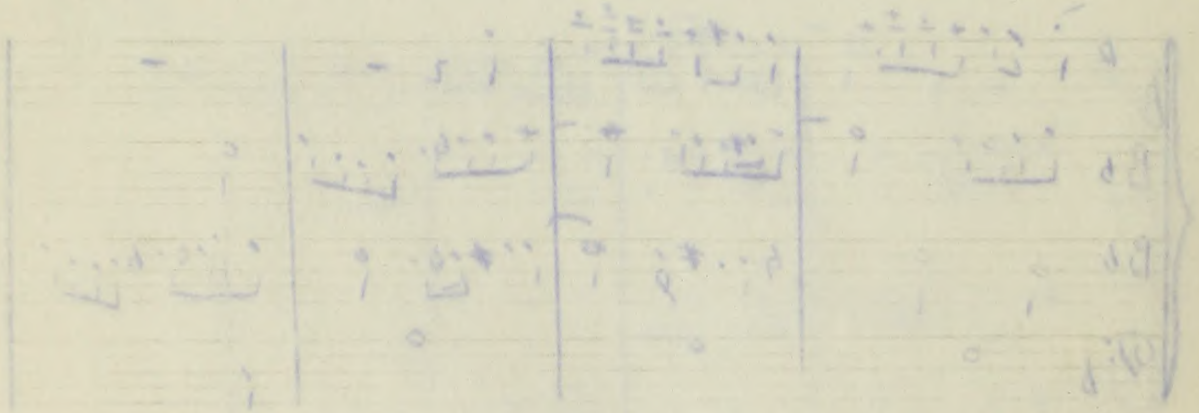




472. COMBINATION OF THREE SUBJECTS. At this point the last part of the fugue begins. Bach has written only six complete measures, the seventh being merely outlined; this last part should include all the combinations which it has proposed with the three subjects heard successively. It would seem presumptuous to want to terminate such a work; however, I think it would be well for the student to try to write the conclusion of this fugue, approaching as nearly as possible the inimitable model left by Bach:







473. It will be noticed from a study of this fugue that the new subject permits introducing into the fugue some figures which are very different from the principal subject and countersubject. This may be done at a moment when the expressive character of the piece has been clearly determined by the developments already drawn by the latter, and the variety of new figures can not harm the unity of the ensemble. It is for this same reason that the new subject, even more than a simple countersubject, must be well marked and form a complete melody; in a word, the new subject must be a musical phrase of complete sense, just as the principal subject or countersubject.

474. It is evident that no school fugue will attain a development comparable to that of the fugue studied above; the student should see there not only a synthetic model in which are exemplified most of the combinations which could be used in a fugue of several subjects.

475. In a general wat we learn from the preceding analysis that in a fugue of two or three subjects, we employ the following order:

a) Exposition and development of the first subject.

b) Exposition and development of the second subject.

c) Combination of the two subjects, and a definite development of the fugue on this combination.

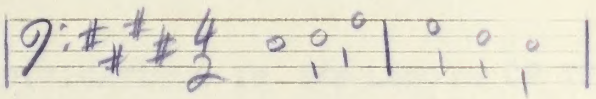
476. MODIFICATIONS APPLIED TO THE SUBJECT. Aside from the introduction of a new subject, we can also vary the fugue

by means of various modifications of the principal subject or its countersubject.

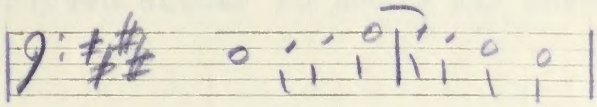
These modifications can resemble the rhythm of the subject, and occasionally the melodic line which, in any case, must not be altered beyond recognition.

Here are some examples in this connection; the student will find numerous examples to guide him on this point among the fugues of Bach, Handel, Mozart, and Mendelssohn.

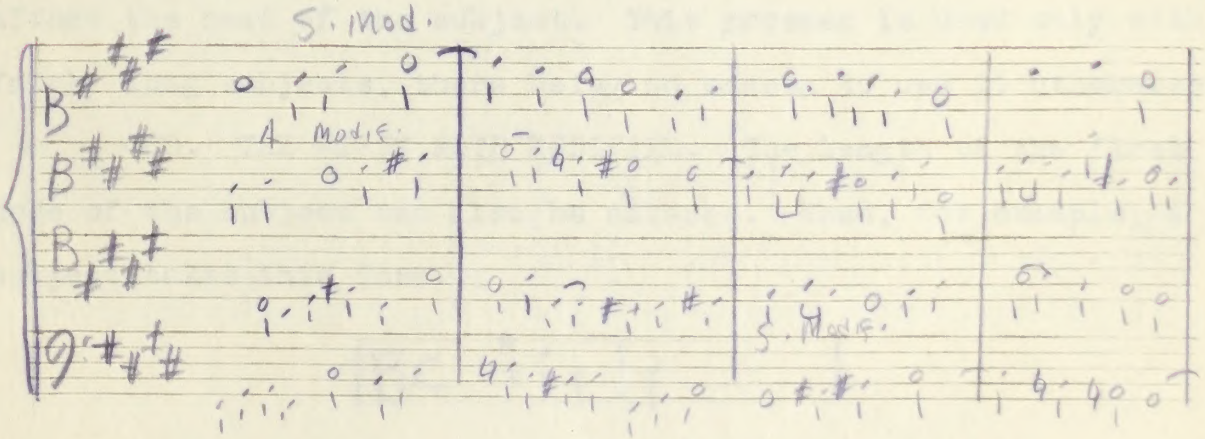
477. MODIFICATIONS OF RHYTHM. In the WELL-TEMPERED CLAVICHORD, fugue 33, the subject:

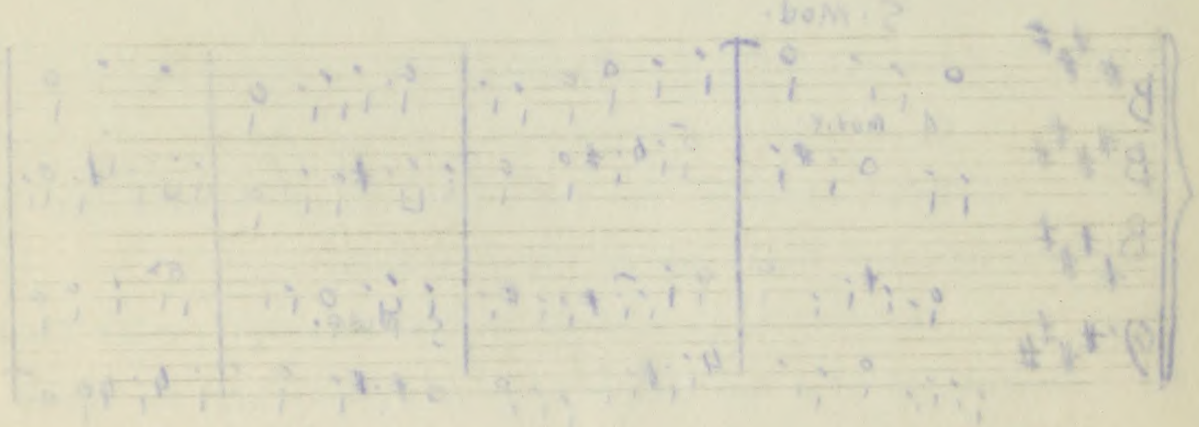


is, at a given moment, presented in this form, rhythmically modified:

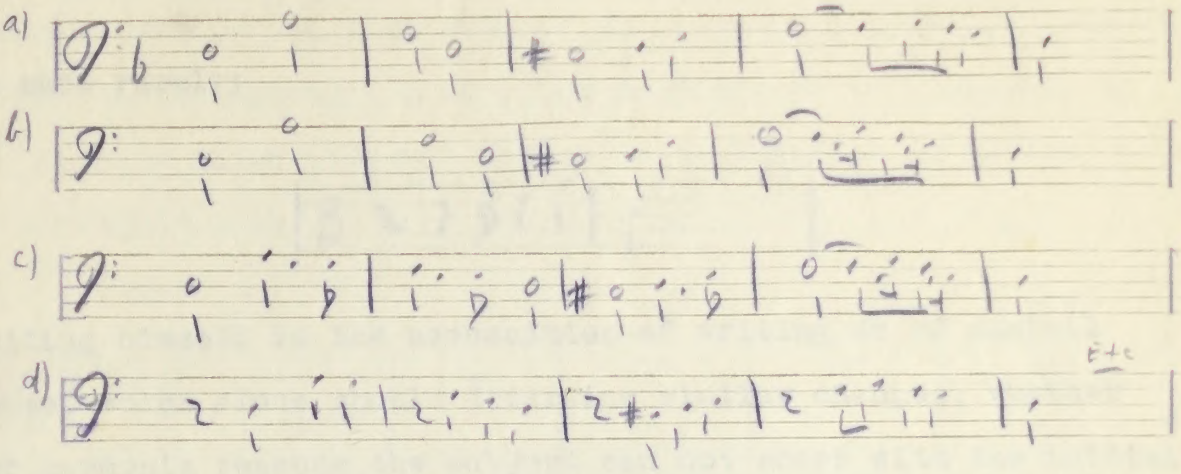


and treated thus (measure 23 et seq.):





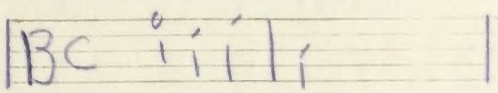
478. The ART OF FUGUE by Bach, gives several models of these transformations of a subject, all of which can be used in the school fugue:

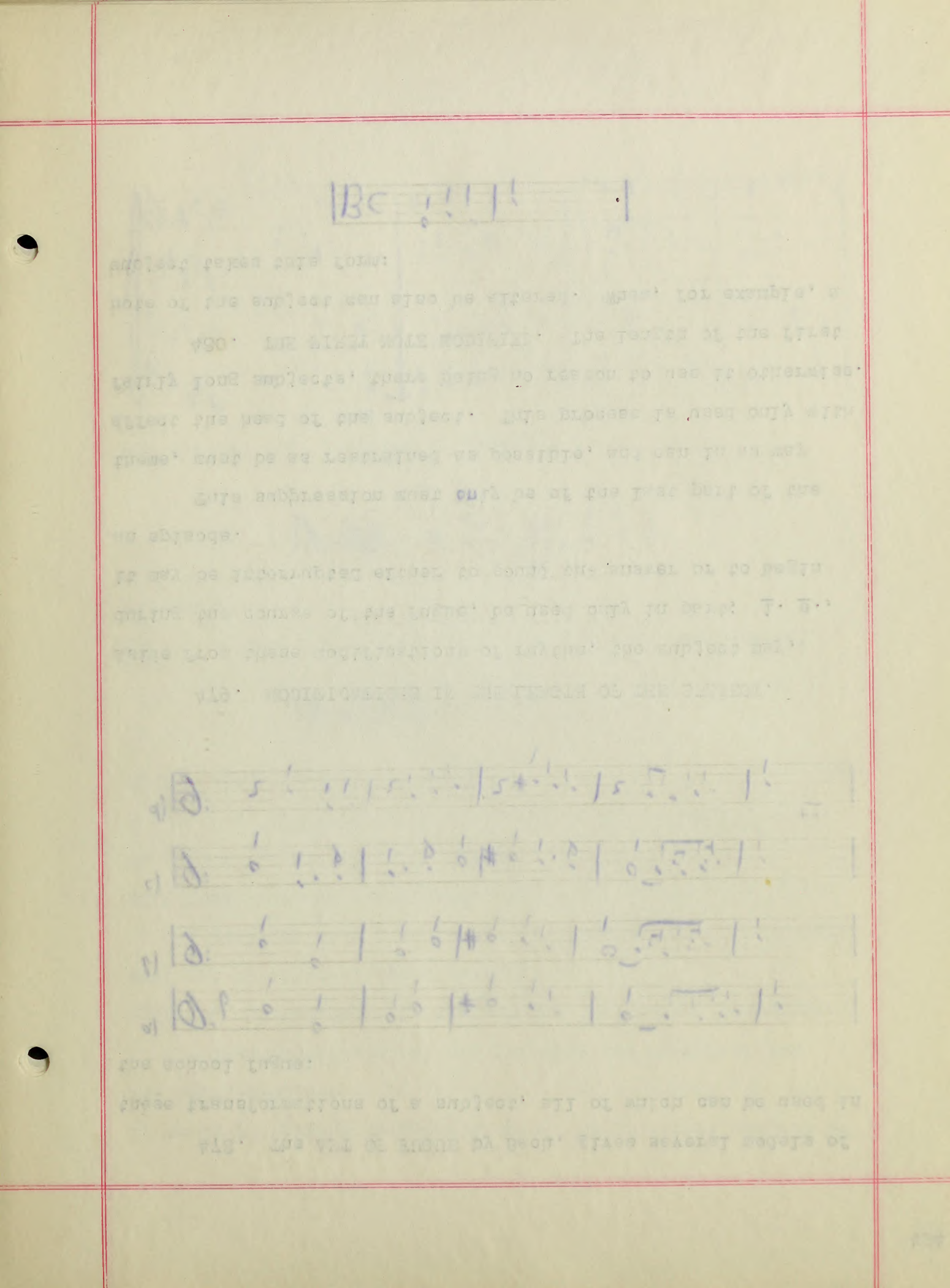


479. MODIFICATIONS IN THE LENGTH OF THE SUBJECT. Aside from these modifications of rhythm, the subject may, during the course of the fugue, be used only in part; i. e., it may be interrupted either to sound the answer or to begin an episode.

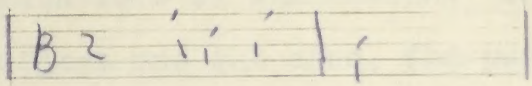
This suppression must only be of the last part of the theme, must be as restrained as possible, and can in no way affect the head of the subject. This process is used only with fairly long subjects, there being no reason to use it otherwise.

480. THE FIRST NOTE MODIFIED. The length of the first note of the subject can also be altered. When, for example, a subject takes this form:

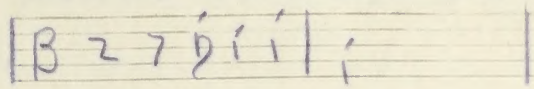




or a similar form, one can at any moment present it thus:



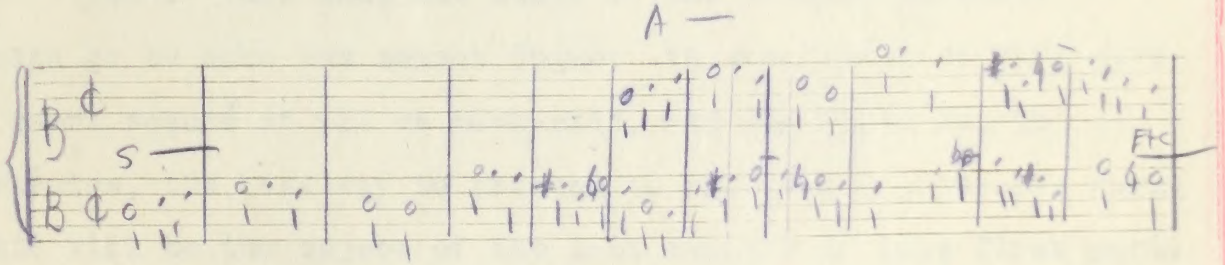
or more rarely:

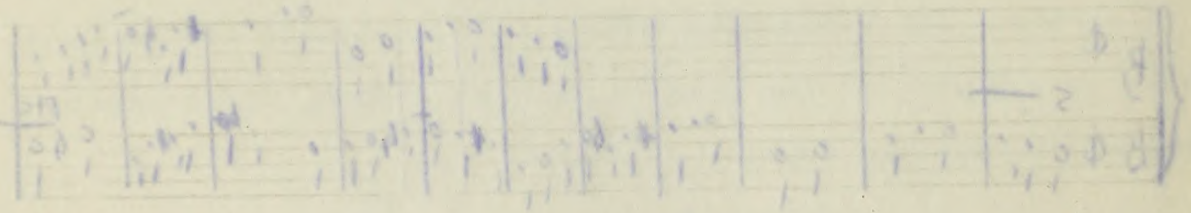


guiding himself in the necessities of writing or of musical sense, which alone should determine similar changes, whether for harmonic reasons the subject can not enter with the initial note of full value, or the return of the subject acquires more relief by the modification to which it has been subjected.

481. THE FINAL NOTE OF THE SUBJECT MODIFIED IN THE EXPOSITION. In any case, these various changes can not be used in the exposition; the only modification which can be applied to the subject in the exposition is to its final note which, from the second entrance alone—never in the first—may be held by a suspension.

Mendelssohn, Organ Fugue:

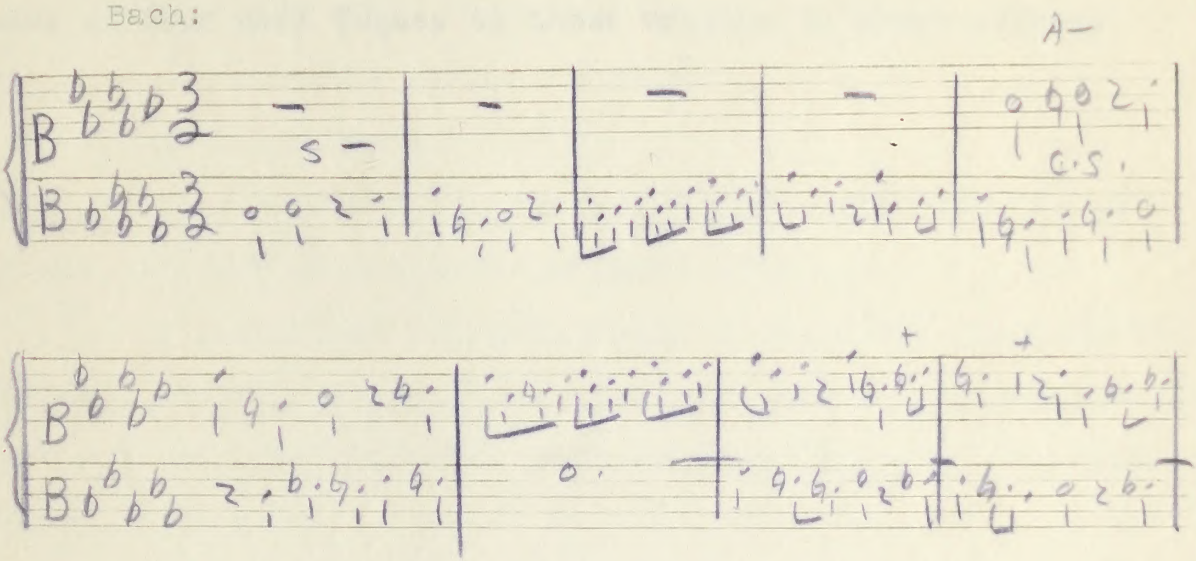




The same is true of the countersubject.

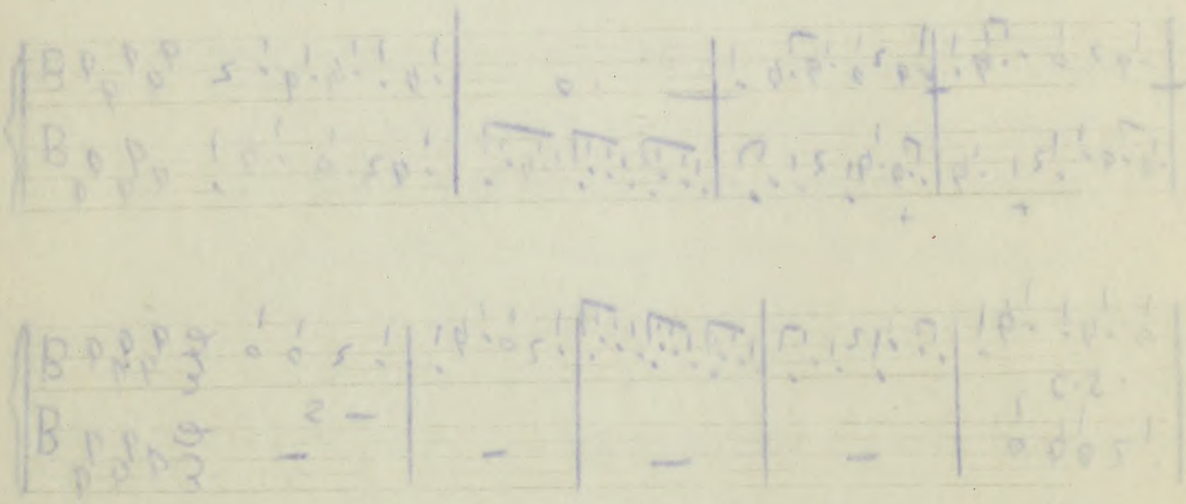
482. MODIFICATIONS OF THE ANSWER. After the first entrance of the subject one can also, for purely musical reasons, modify the last note of the answer in order to join it better to the episode or to a new entrance of the subject, by replacing a minor interval with a major interval as in the following example.

Bach:



We might say that the opposite is scarcely permissible; this should need no further explanation.

483. This ends the study of the various elements which go to make the school fugue; in conclusion we will give a short resumé of all we have said, and see which is, in practice, the best way to proceed to make these processes work. This will be the object of the last chapter of this first part.



It is well to notice that all the processes which have been given, together with those which follow, refer to the four part fugue. I do not believe it necessary to formulate special rules for fugues in two or three parts for the writing of two or three parts is derived from the writing of four parts. For the exposition of the fugue it was useful to give models in two or three parts. Students will have no trouble applying the rules of four part fugues to those written in fewer voices.

CHAPTER XIV

MODUS OPERANDI—GENERAL REVIEW

484. PROCEDURE. Once the subject is chosen, the following is the preferable method of procedure:

a) DETERMINE THE ANSWER.

b) CHOOSE THE COUNTERSUBJECT OR COUNTERSUBJECTS, AND IF ANY, THE NEW SUBJECT AND ITS COUNTERSUBJECT.

c) ESTABLISH THE VARIOUS STRETTOS AND CANONS WHICH THE SUBJECT, ANSWER, COUNTERSUBJECT, AND NEW SUBJECT CAN FURNISH SO THAT THEY MAY BE CONSIDERED SEPARATELY OR COMBINED AMONG THEMSELVES.

d) WRITE THE EXPOSITION.

e) DETERMINE THE MELODIC ELEMENTS SUITABLE TO EACH EPISODE, AND ESTABLISH THE HARMONIC AND MELODIC CONDUCT OF THE FUGUE TO THE END.

f) WRITE THE STRETTOS.

g) WRITE DEFINITLY THE PART INCLUDED BETWEEN THE EXPOSITION AND THE FIRST STRETTO.

In case a new subject is introduced, it will be necessary to write the entire exposition by establishing the melodic conduct of the fugue as we have just said (step (e)).

485. DETERMINING THE ANSWER.

a) Harmonize the subject with its natural fundamentals, remembering that from the point of view of the answer, the dominant of the subject heard in the first melodic movement or at the end of the subject must always be considered the tonic of the dominant key.

b) In case of ambiguity, take for the answer that which, satisfying the rule, most nearly approaches the melody of the subject, if one has been obliged to use one or more mutations.

c) Be sure to indicate numerically the degree in the tonic scale (or of the dominant scale, as the case may be) occupied by each note of the subject; then answer interval for interval in the dominant scale when the subject remains in the principal key, and in the tonic scale when the subject modulates to the dominant.

486. CHOOSING THE COUNTERSUBJECT AND NEW SUBJECT, IF ANY.

THE COUNTERSUBJECT.

a) First of all determine the fundamental basses of the harmony of the subject.

b) For the skeleton of the countersubject take from among the notes which are invertible with the subject, the best of those which constitute these harmonies, remembering that the subject and countersubjects ought to be able to serve each other as a good harmonic bass.

c) Use as many suspensions as possible.

d) Give the countersubject a distinctive character and appearance, different from that of the subject, of which the countersubject must never imitate the smallest fragment. Remember the role of the countersubject is above all to determine the expressive character of the subject. Differing from the latter melodically and rhythmically, it must still be of the same style, but like it, it must form a complete melodic phrase.

e) Never look for the countersubject with the answer when the subject is tonal.

f) Be sure the countersubject agrees with the answer.

487. THE NEW SUBJECT.

The new subject must conform to the same rules as the countersubjects. It may begin a little before the subject, which should be to the new subject as the countersubject is to the principal subject.

The new subject is written in counterpoint invertible with the subject, countersubject, or both; it may itself be accompanied by a countersubject invertible with the principal subject, the principal countersubject, or both.

488. The new subject lends itself to the following combinations:

a) It may be invertible and appear with the first subject.

b) It may be invertible and appear with the first countersubject.

c) It may be invertible and appear with a new counter-

subject.

d) It may be invertible and appear with a new countersubject and the principal countersubject.

e) It may be invertible and appear with a new countersubject and the principal subject.

f) It may be invertible and appear with a new countersubject, the principal subject, and the principal countersubject.

489. ESTABLISHING THE VARIOUS STRETTOS AND CANONS.

a) Look at all intervals for possible canons of the subject with itself or with the answer.

b) Do the same for the countersubjects and the new subject.

c) In the same manner build double canons of the subject with the countersubjects; of the subject with the new subject or its countersubject; of the principal countersubject with the new subject; of the new subject and its answer with its countersubject.

d) If the subject does not produce canonic strettos, build artificial strettos; i. e., strettos in which one is obliged to interrupt the subject to sound the answer. In this case the part which continues the subject must recall some of the melodic traits of the answer.

e) Look for possible combinations, canonic or otherwise, of the subject and countersubjects with the new subject in

augmentation or diminution, with or without the use of contrary, retrograde, or combined contrary and retrograde motions.

490. WRITING THE EXPOSITION.

a) Always make the subject and countersubject conspicuous, attaching less importance to the free parts.

b) Avoid using too many notes and too dissimilar patterns; it is always well to remember that any figure introduced into the exposition may have an influence on the later development of the fugue from the point of view of the melodic and expressive character.

c) One may insert a short episode between the second and third entrances of the subject in order to sound a rhythmic or melodic figure which is foreigh to the subject and countersubject, but appropriate to the style and character of both; he is then obliged to use the elements thus added in the free parts.

d) In four parts each voice must sound the subject or the answer successively.

e) When the answer can not enter on the last note of the subject, or conversely, when the subject can not enter on the last note of the answer, we insert a short coda to lead the one into the other.

f) The subject or the answer should enter as soon as possible after the preceding entrance has stopped; in the exposition we must avoid having the answer enter on a weak beat if the subject begins on a strong beat and vice versa, except

in cases where the rhythmic or melodic character of the subject is not altered by this modification.

g) The exposition of a fugue should be tonal; i. e., it should move uniformly between the tonic and dominant keys.

h) The perfect cadence should be avoided in the exposition, and it should not be used to lead to the episode which follows it.

491. HARMONIC AND MELODIC CONDUCT OF THE FUGUE.

a) Divide the subject and countersubject into melodic and rhythmic fragments, as a melodic phrase is divided into periods.

b) Reserve the use of the heads of the subject and countersubject for the stretto.

c) Combine melodically among themselves the various melodic and rhythmic figures taken from the subject, countersubject, free parts, and the new subject, if any.

d) Reject those figures which would not appear in strong relief.

e) Look at all intervals for combinations (canons and various imitations) to which the chosen figures lend themselves. Group them methodically so that they may be used successively in an order of increasing interest, and in the order of more or less compact imitations to which they give rise.

f) Establish for each of those figures a natural harmonic bass, upon which we can build a series of harmonic progressions which will modulate logically to the neighboring keys.

g) Determine in advance the various modifications of rhythm and movement to which we will subject each figure, as we would for the subject, countersubject, and new subject; also determine the position and the importance of these figures in the course of the fugue.

h) This done, draw the melodic outline of each episode, thus assuring them of easy realization in four parts; this will happen if one is careful bo build a logical harmonic progression with the chosen bass.

i) Group the various episodes by separating them from the parts of the fugue in which the subject and answer are heard entirely in different tonalities; be careful to write the following parts in their complete form, the episodes alone being thus outlined and tied to each other as far as the first stretto.

492. WRITING THE STRETTOS.

a) The plan of the ensemble of the stretto unites the elements from the beginning, just as it did the first part which follows the exposition.

b) The first and last strettos only should contain four entrances; the others may contain only two.

c) During the course of the stretto we may pass transiently through various neighboring keys, but it is well to make frequent returns to the principal key; at any rate the real strettos (subject and answer) , namely the first and last, must be in the principal key.

d) The first stretto must avoid recalling the exposition of the fugue; to do this it is best be have the entrances close together and keep the entire stretto within the principal key, determining, by the progress of the free parts heard with the answer as well as with the subject, the harmonies belonging to this tonality.

e) We generally end the stretto on a tonic pedal, preceded or not by a dominant pedal (or rarely on some other degree).

493. THE PERFECT CADENCE. During the course of the fugue we can, except in the exposition, use the perfect cadence either at the end or the beginning of an episode, or very rarely during one. HOWEVER, THE CADENCE SHOULD NEVER CHECK ALL THE PARTS AT ONCE.

494. INTERRUPTION OF THE PARTS. We should never silence a part without reason; i. e., taken alone, before its melodic sense has been expressed; in this case it should be abandoned in such a way that, taken alone, it can be harmonized by a cadence.

495. PROGRESS OF THE PARTS. An impression of a very clear cut, general melodic line should result from the progress of the parts. All the parts, moreover, should be treated entirely melodically, and the upper part should be very well marked.

496. As the fugue proceeds toward the stretto each episode should be more and more compact.

497. When a subject lends itself to so many canonic combinations that we can not use them all in the stretto without having it too long, it is permissible to sound, in the different tonalities touched upon in the first two sections of the fugue, the subject and answer in the form of strettos, reserving less compact combinations for this purpose.

498. ENTRANCES. The purpose of any entrance should be only to propose the subject, answer, or an imitative figure, and not to act as a harmonic filler.

Any entrance should be preceded, as often as possible, by a more or less prolonged silence in the part which is going to sound it, in order to give it as much prominence as possible.

We do not have two successive entrances of the subject and answer in the same voice.

Two successive groups of entrances in different keys should never be used in the same order of parts.

499. CONCLUSION OF THE FUGUE. When the interest of the fugue is exhausted, do not uselessly prolong the conclusion; it is no longer necessary that the latter, under the futile pretext of sounding something agreeable, have a character foreign to what has already been heard.

500. ABOVE ALL, WE MUST BUILD THE FUGUE ON ITS SUBJECT, and not treat subjects of different style and character in the same manner.

501. It is the expression, and not the rapidity with which the notes follow each other, which gives warmth and

strength to the idea.

502. Always bear the following in mind:

a) THE FUGUE, EVEN THE SCHOOL FUGUE, IS A PIECE OF MUSIC.

b) TIME SPENT STUDYING THE FUGUE, FROM THE POINT OF VIEW OF COMBINATIONS ALONE, IS TIME LOST.

c) THE PRACTICE OF A FUGUE IS USEFUL ONLY AS THE ART OF DEVELOPING A MUSICAL IDEA.

That is what I will try to show in the next part.

503. Before giving examples of complete fugues, I think it well to show the student how, once the exposition is ended and the various elements are analyzed and determined, we can build a general plan to include the entire fugue, which enables him to see rapidly the melodic and harmonic progress.

The elements of this work having been successively studied from the beginning of the book, it may be useful to reassemble, synthetically, the indications scattered through the various chapters so far and apply them in a fugue. The method indicated in the following example is recomended to students; It will facilitate their work and enable them to follow their ideas more logically, and by avoiding long passages and repeats, give better proportion to their fugues.

504. Following is the procedure for composing a fugue:

a) Melodic and harmonic plan.

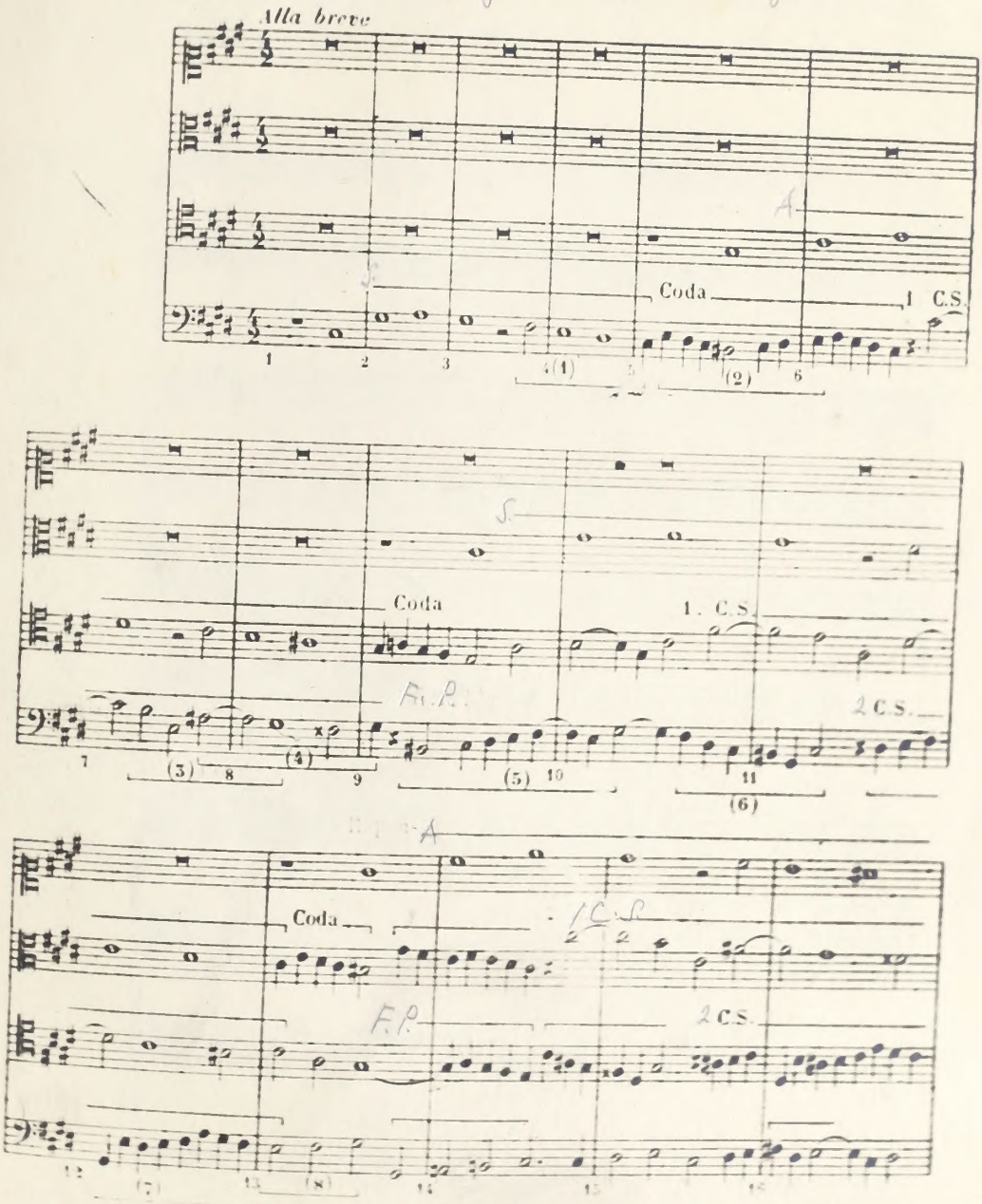
b) Plan of execution.

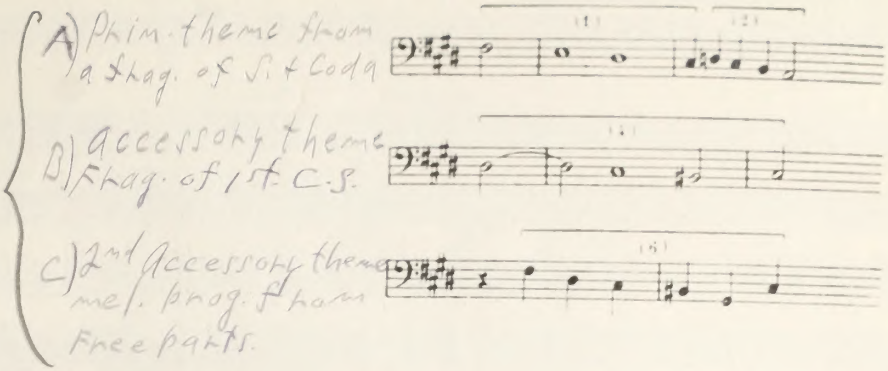
c) Realization.

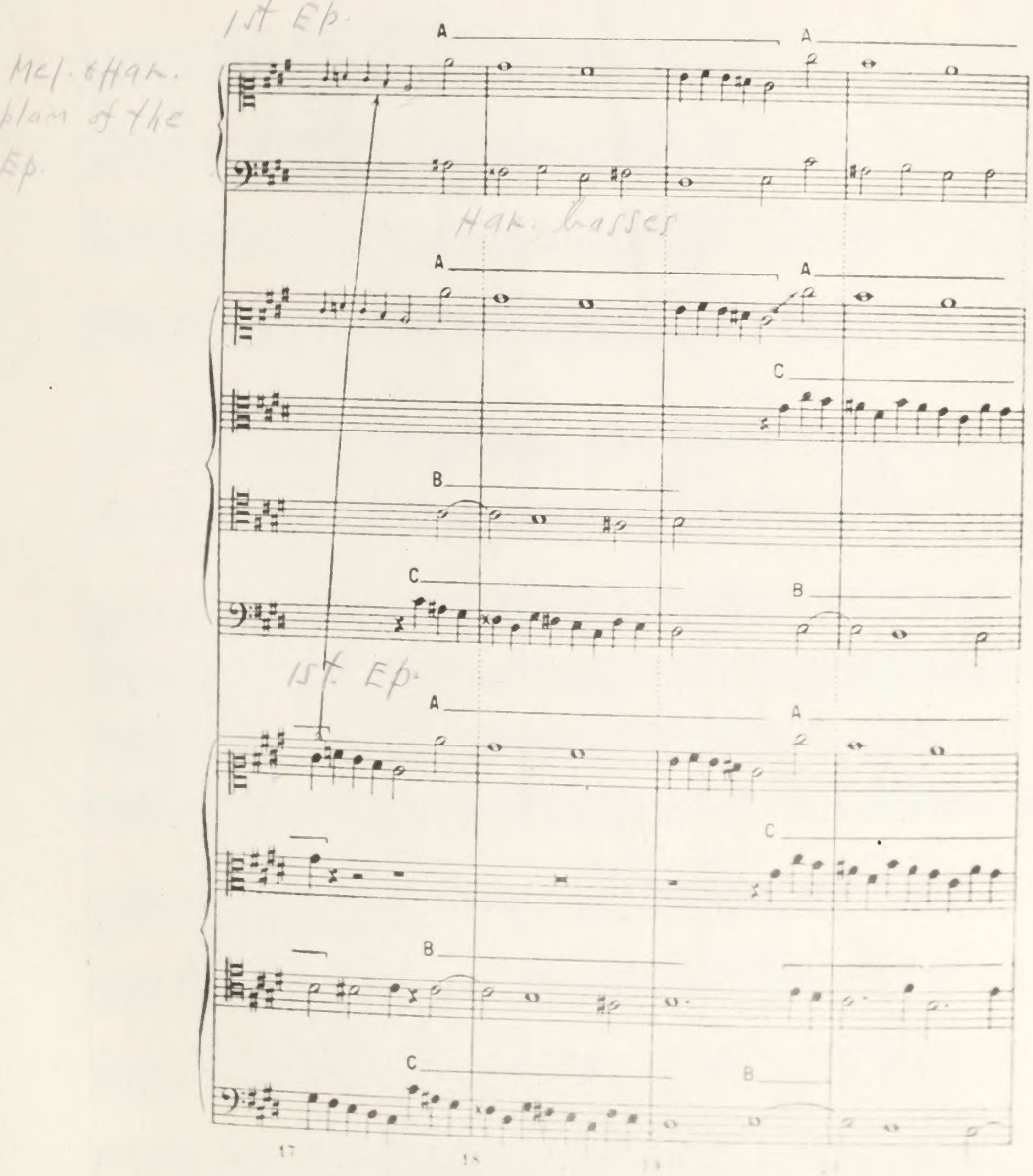
We assume that all the work of building countersubjects, strettos, and canons, and the analysis of the exposition for the choice of themes for the episodes has previously been done according to the rules given in this book.

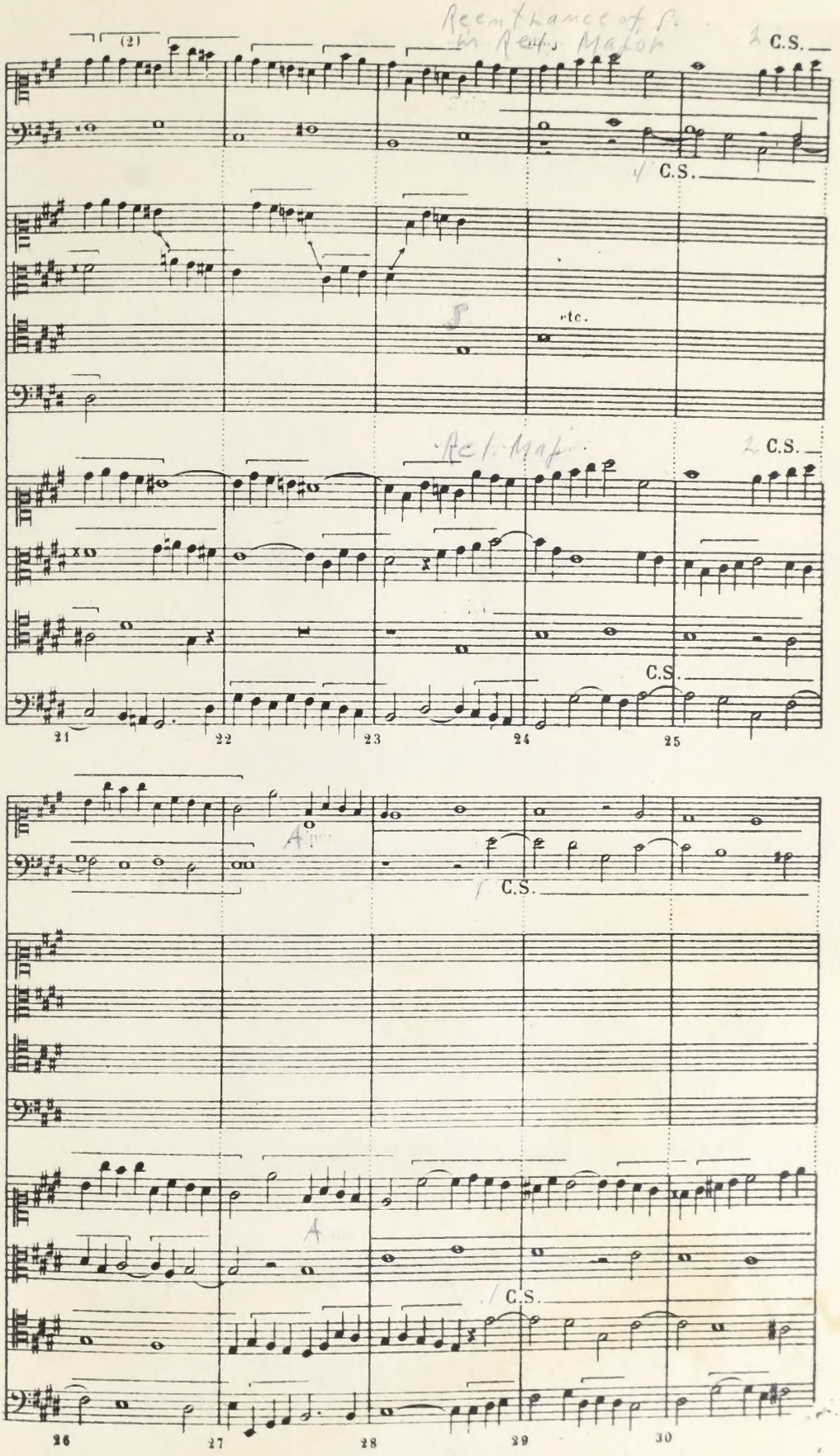
The numerals placed before the various fragments which serve as themes in the episodes refer to the corresponding numerals placed before the same fragments in the exposition.

Expos. Subject by Gedalge



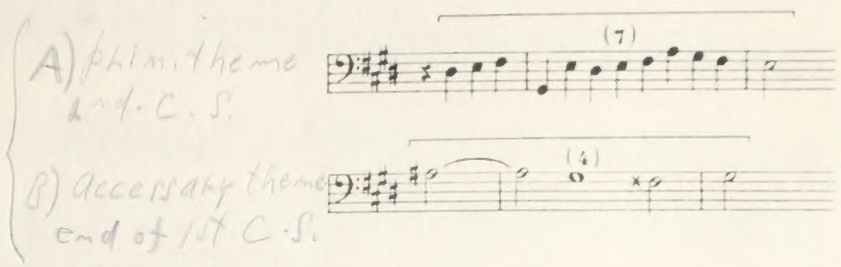

A) Prin. theme from a frag. of S. + Coda
B) accessory theme Frag. of 1st C.S.
C) 2nd accessory theme mel. prog. from Free parts.


1st Ep.
Mel. & Har. plan of the Ep.
A
Har. basses
C
B
1st Ep.
17
18


Reentrance of S. in Rel. Major
C.S.
C.S.
S
etc.
Rel. Maj.
C.S.
C.S.
21
22
23
24
25
A
C.S.
A
C.S.
26
27
28
29
30

A) plim. theme 2nd. C. S.

B) accessary theme end of 1st C. S.

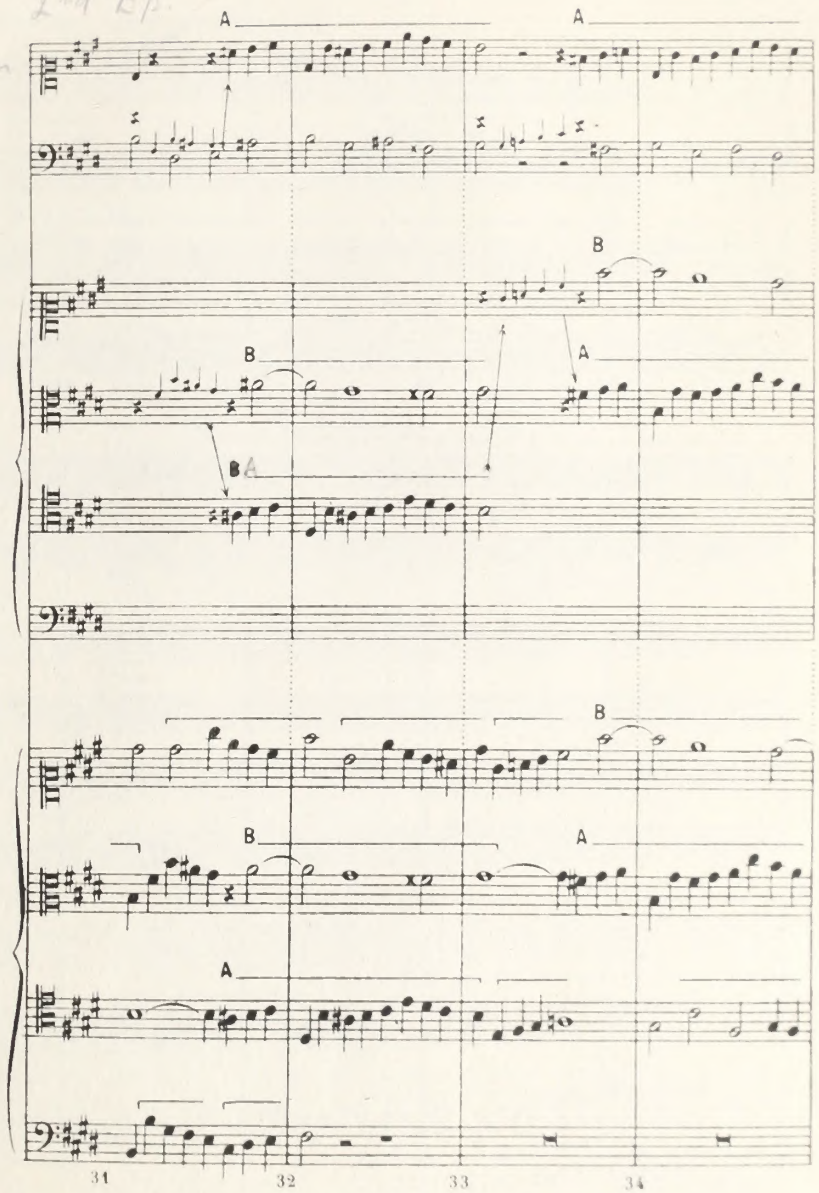


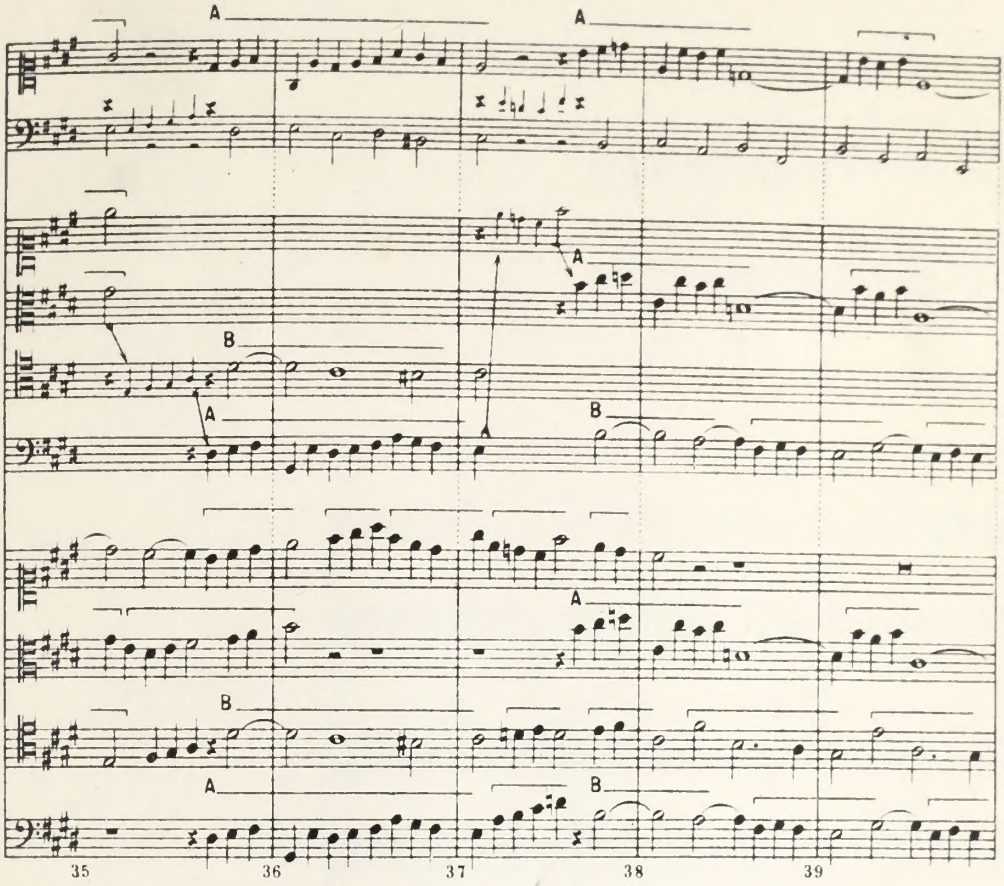
2nd Ep.

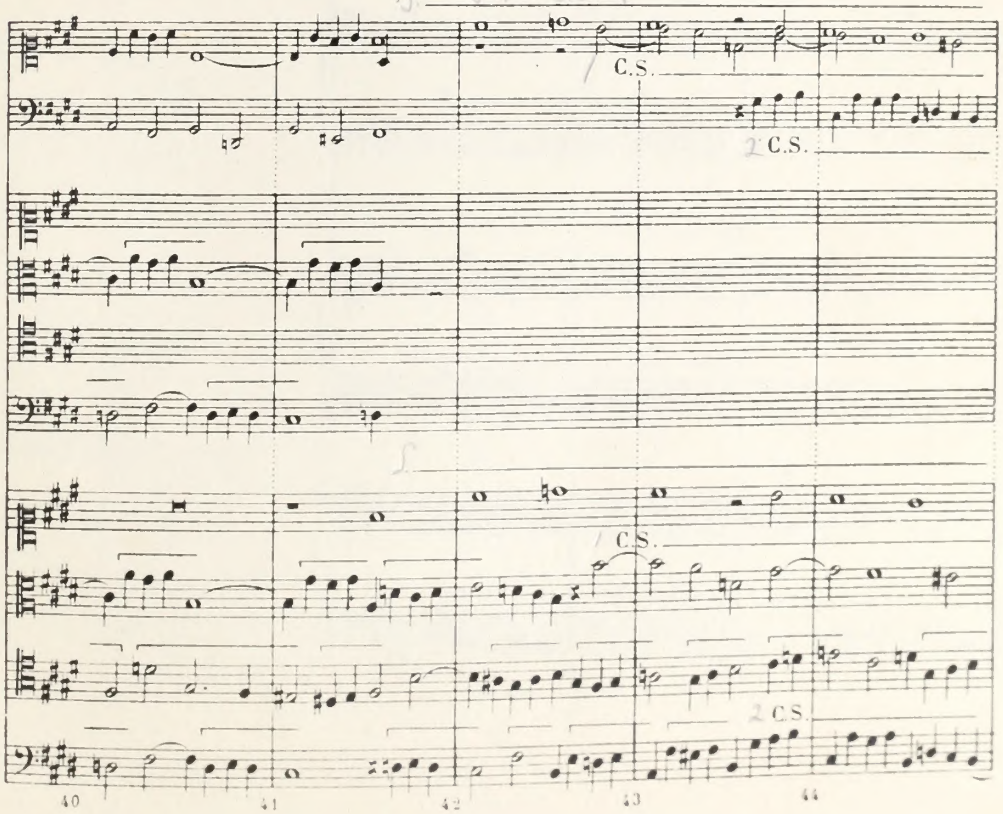
Mel. & Har. plan of 2nd ep.

plan of execution

Realization

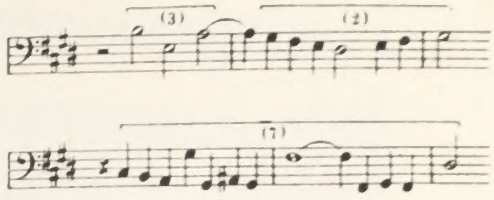



A
A
A
B
A
B
A
B
A
B
35
36
37
38
39


S. Subdom.
C.S.
2 C.S.
C.S.
2 C.S.
40
41
42
43
44

A) Prim. theme-frag. of 1st C.S. & Coda

B) Accessary theme frag. of 2nd C.S. in Cont. motion.

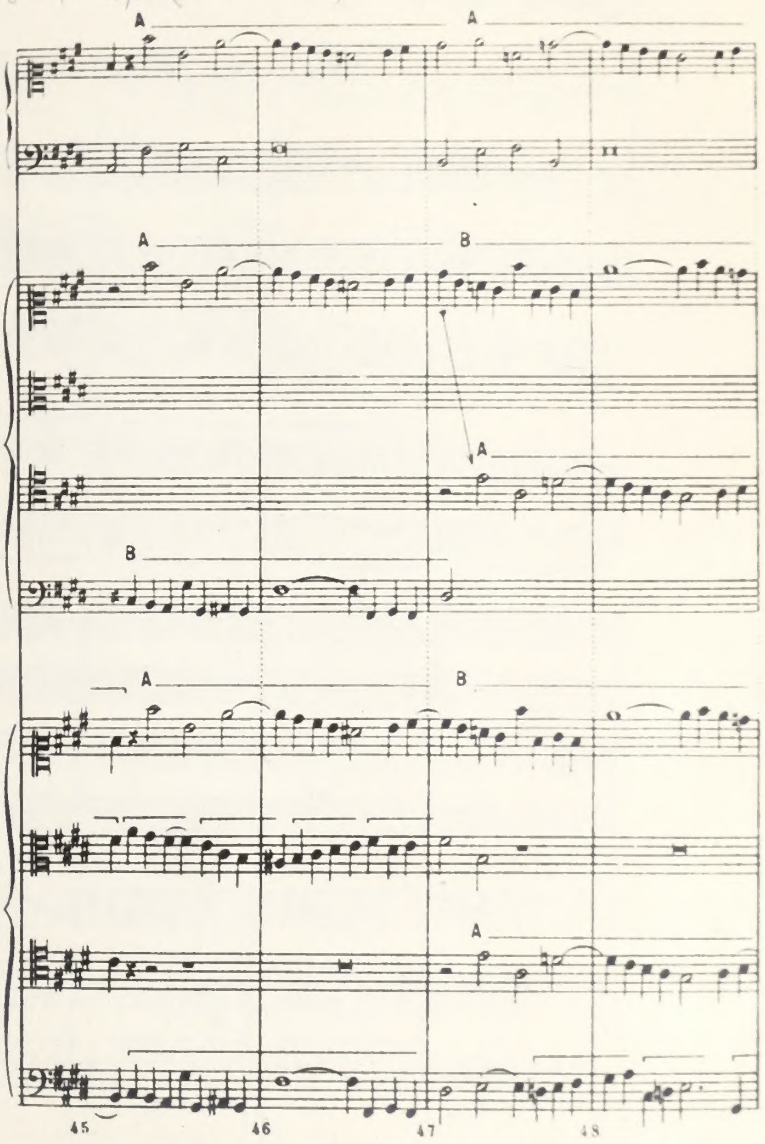


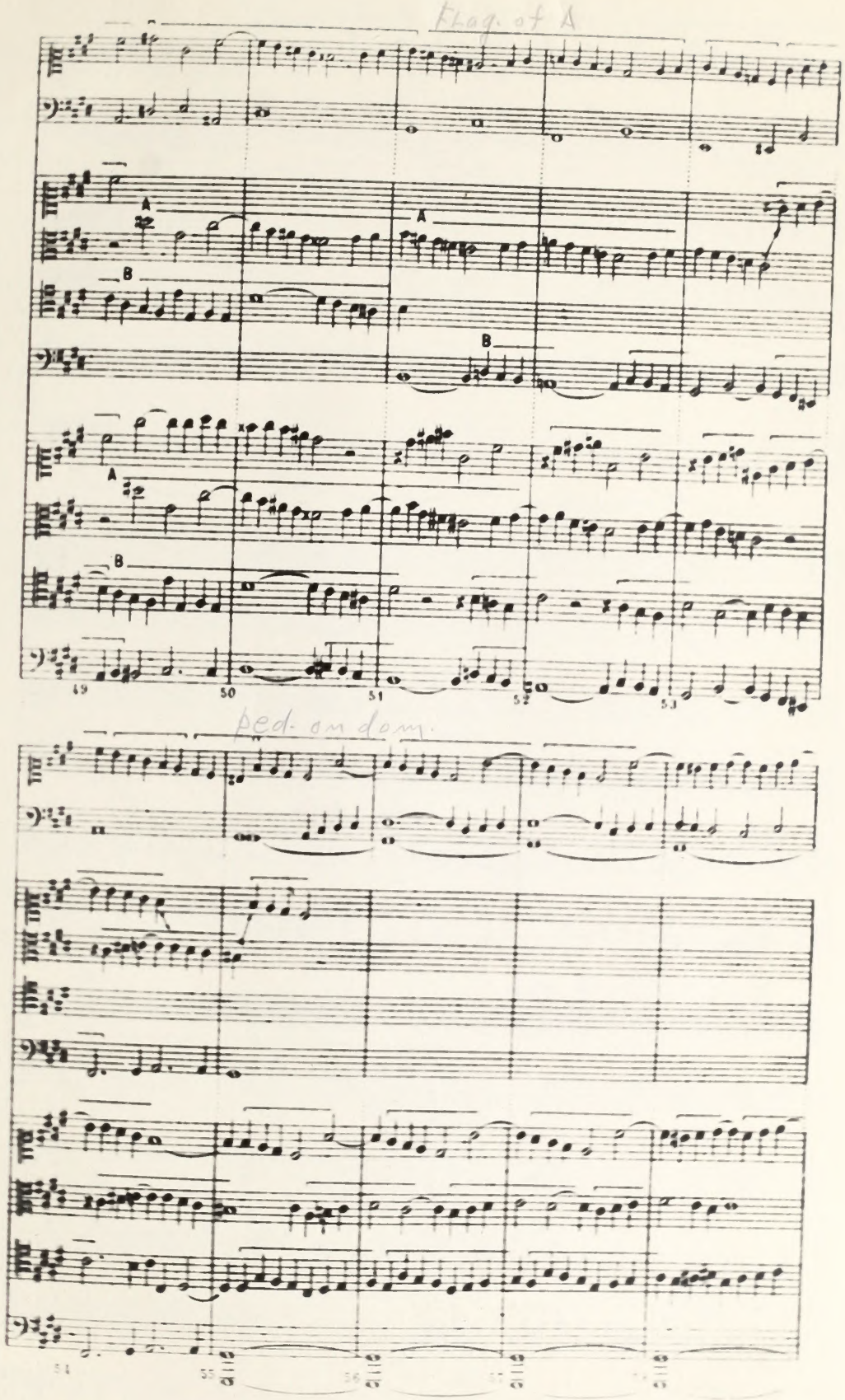
3 Std. Ep. (canonic)

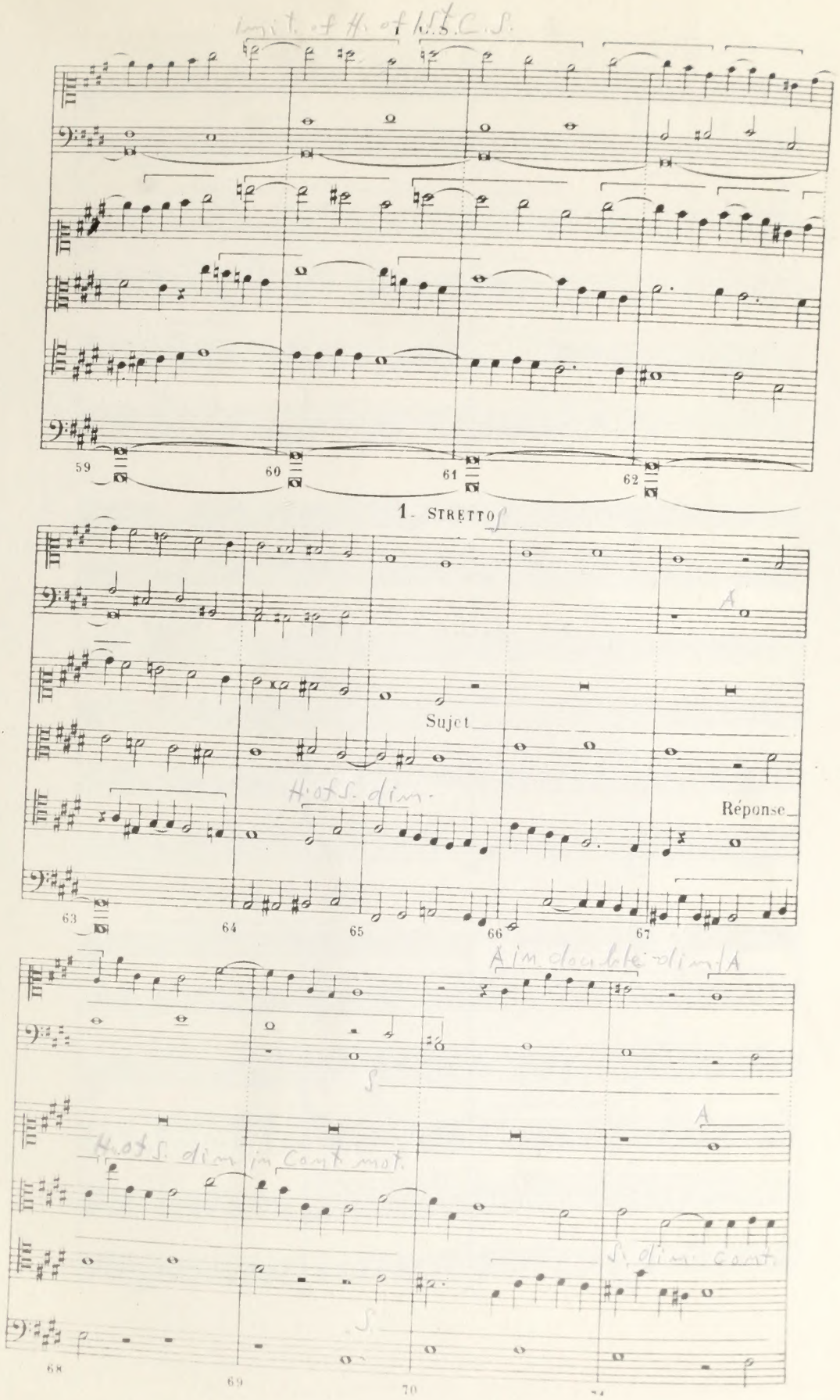
Mel. & Har. plan

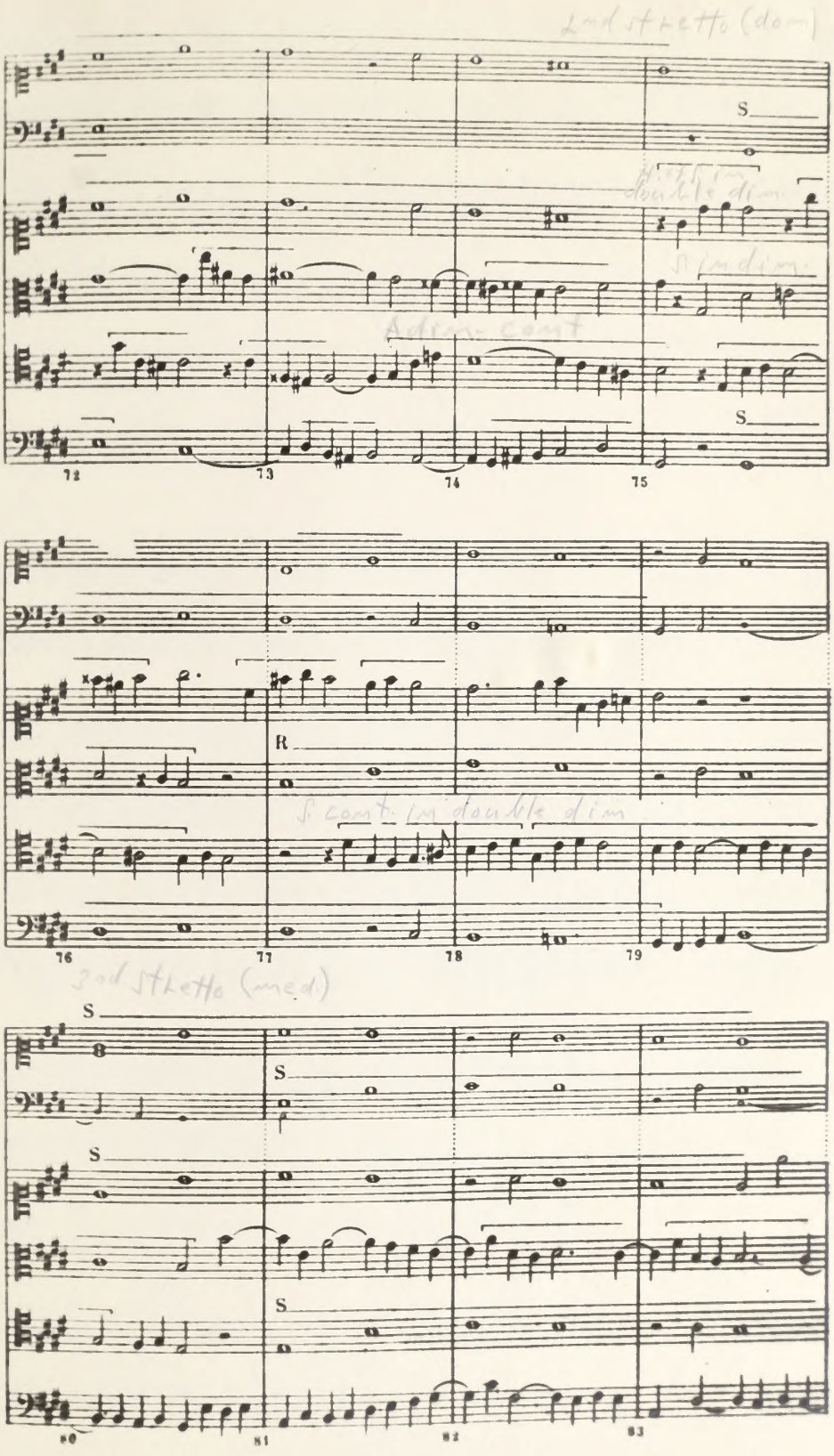
plan of execution

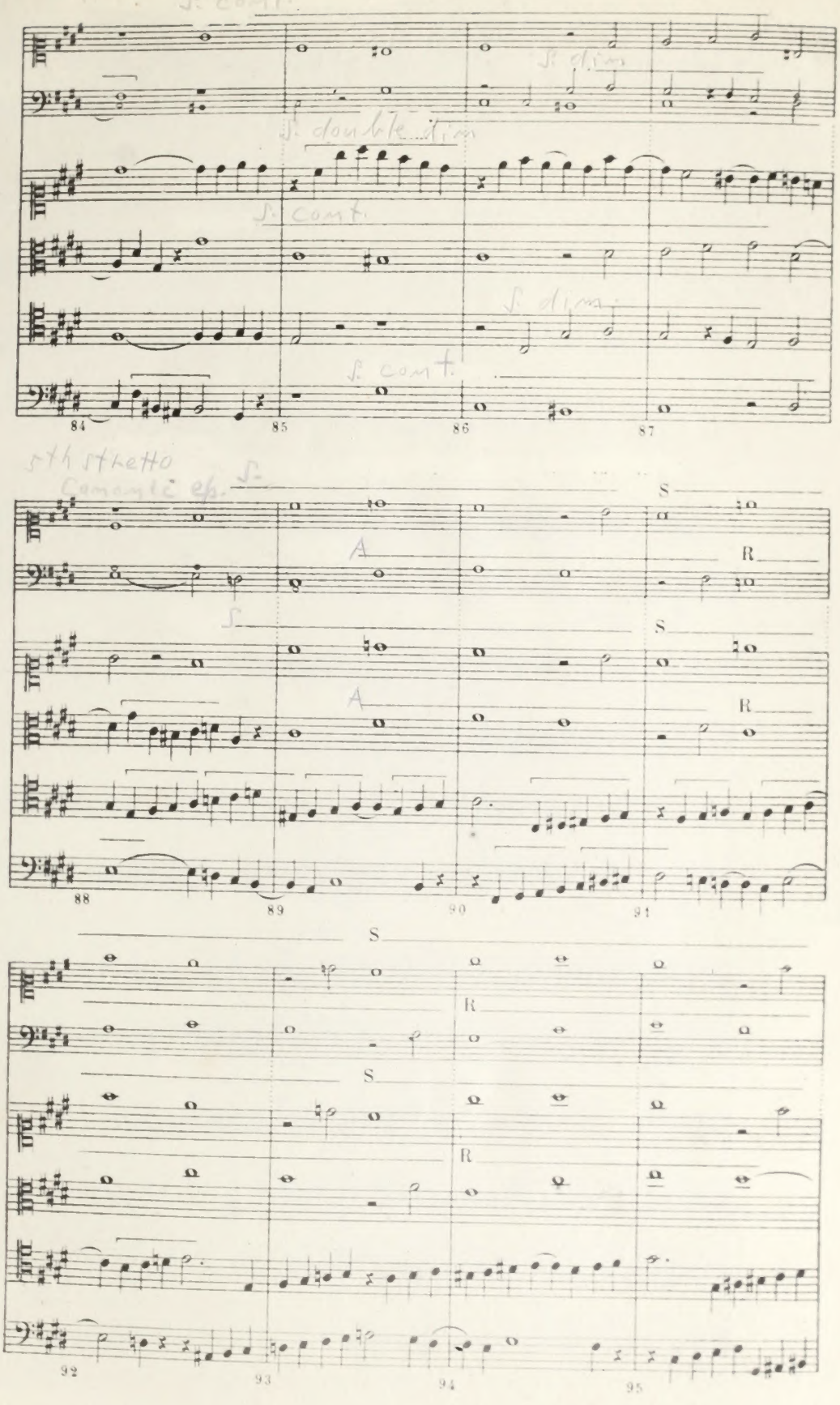
Realisation

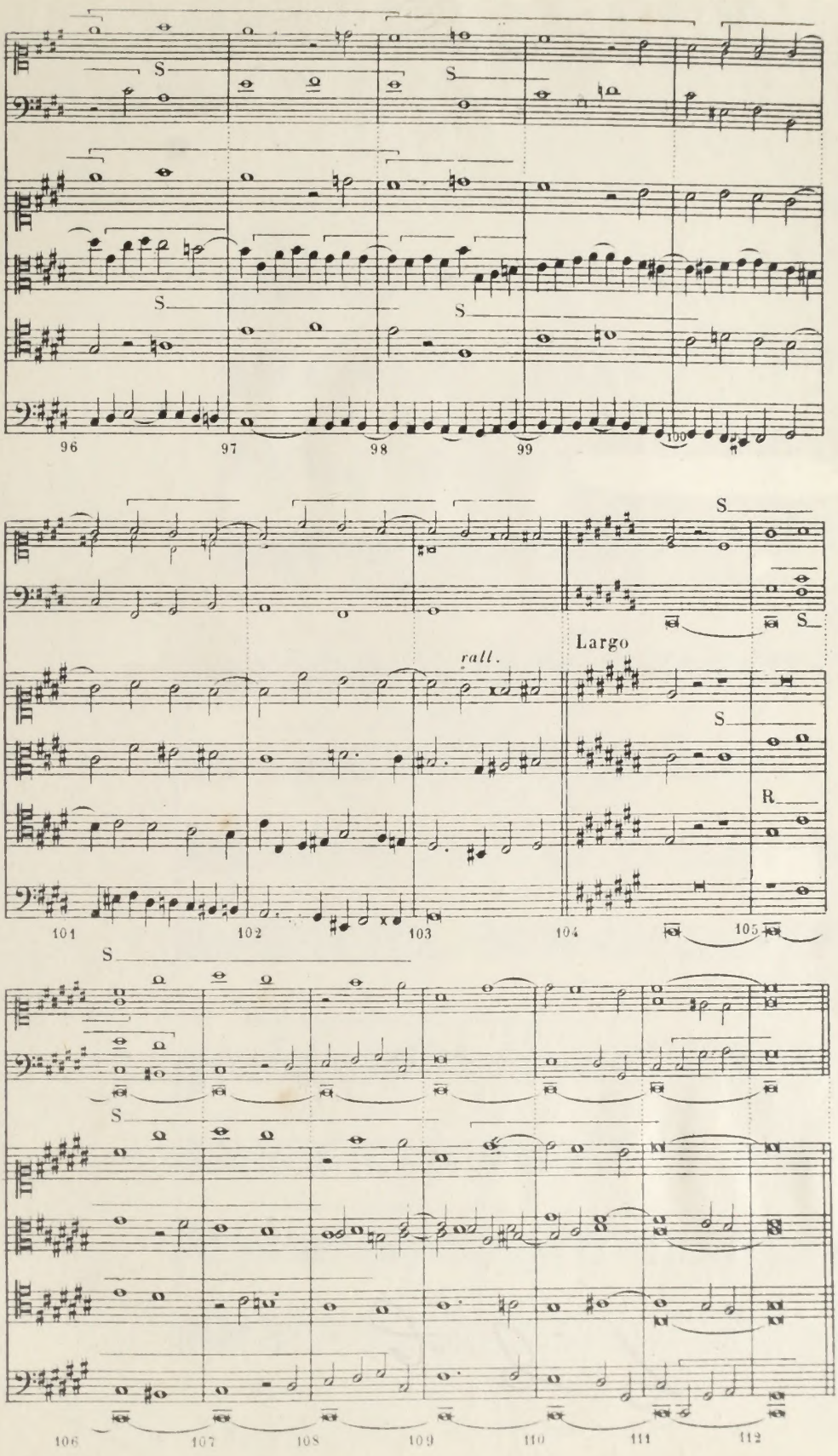



Flag. of A
A
B
A
B
A
B
49
50
51
52
53
ped. on dom.
54
55
56
57
58

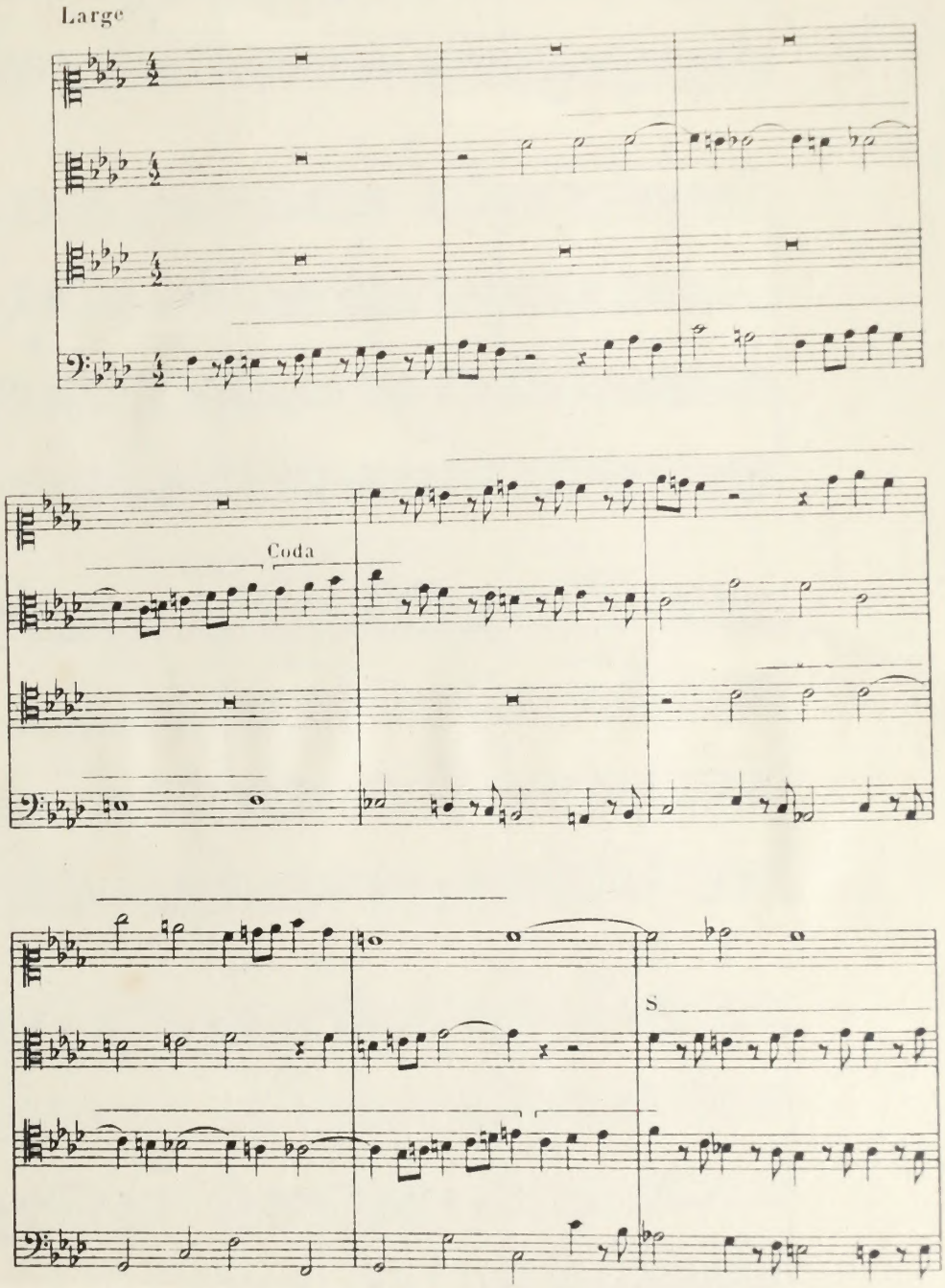

imit. of H. of W.S.C.S.
59
60
61
62
1- STRETTO
A
Sujet
H. of S. dim.
Réponse
63
64
65
66
67
A in double dim. of A
S
A
H. of S. dim. in Cont. mot.
S. dim. Cont.
S
68
69
70


2nd stretto (dim)
S
double dim
S dim
Adim cont
S
72
73
74
75
R
S cont in double dim
76
77
78
79
2nd Stretto (med)
S
S
S
S
80
81
82
83

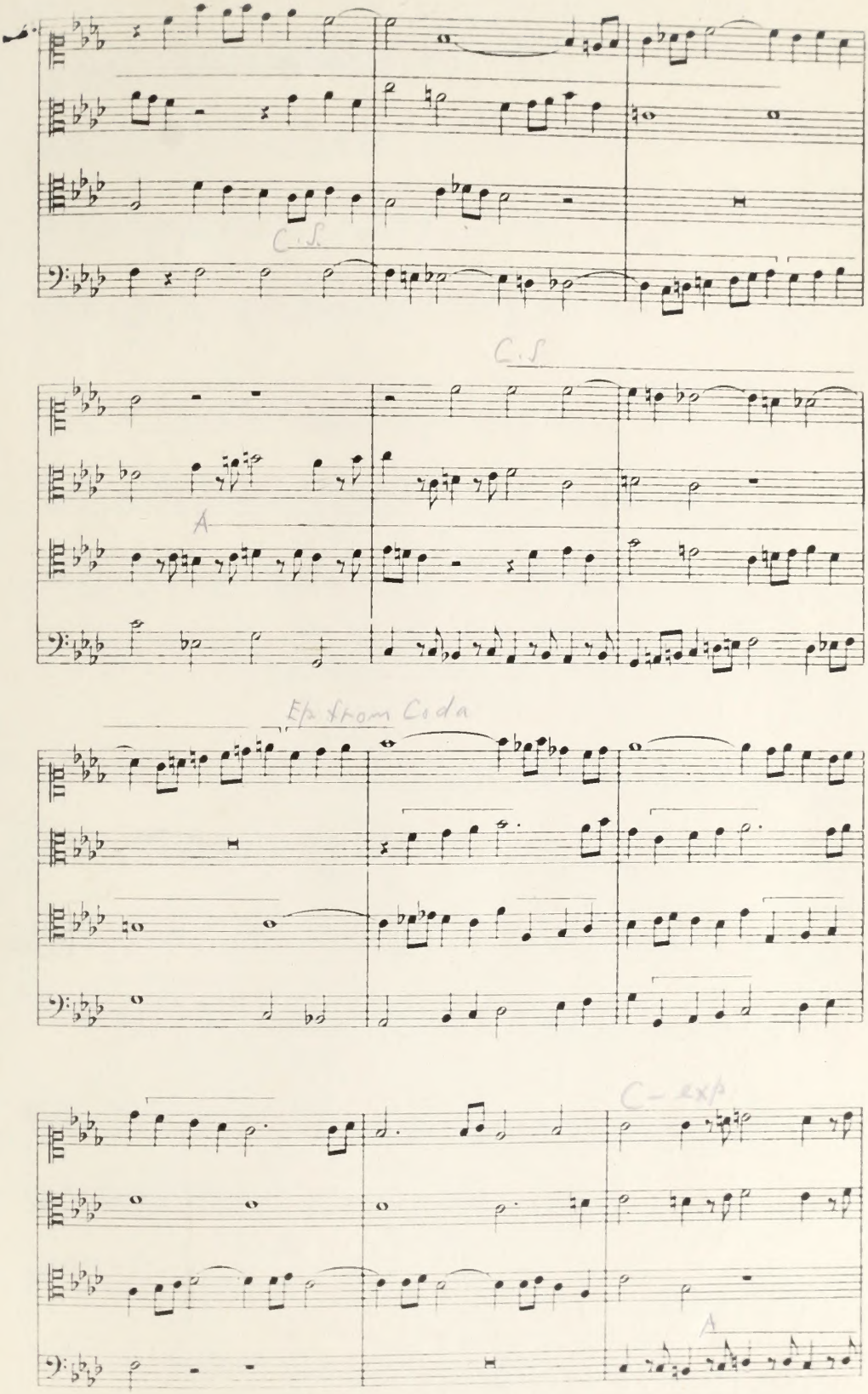

4th Stretto
S. cont.
S. dim.
S. double...dim.
S. cont.
S. dim.
S. cont.
84
85
86
87
5th Stretto
Comante ep.
S.
S
A
R
S
A
R
88
89
90
91
S
R
S
R
92
93
94
95

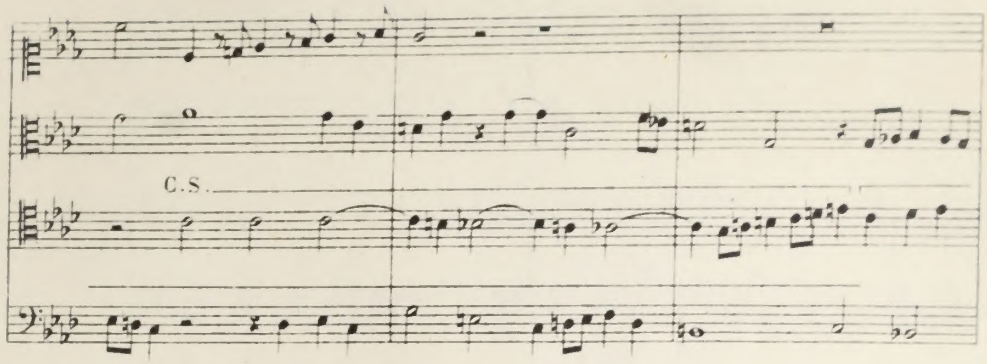

S
S
S
S
96
97
98
99
100
S
S
Largo
rall.
S
R
101
102
103
104
105
S
S
106
107
108
109
110
111
112

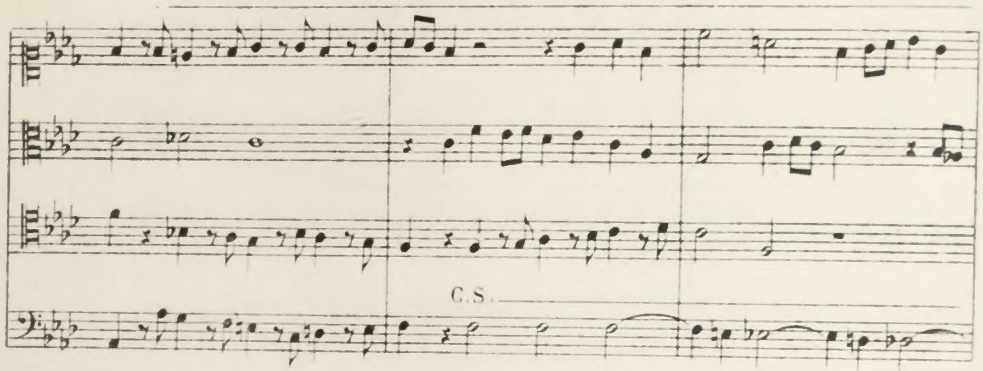
289

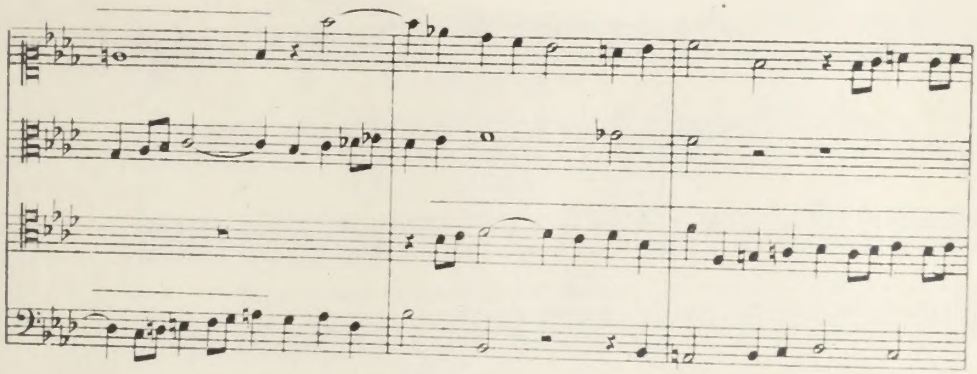

Large
Coda
S

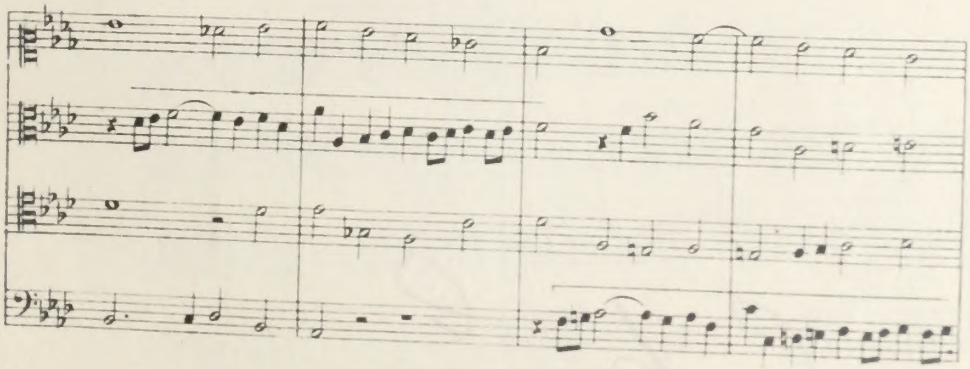
290


C.S.
C.S
A
Eb from Coda
C- exp
A


C.S.


C.S.





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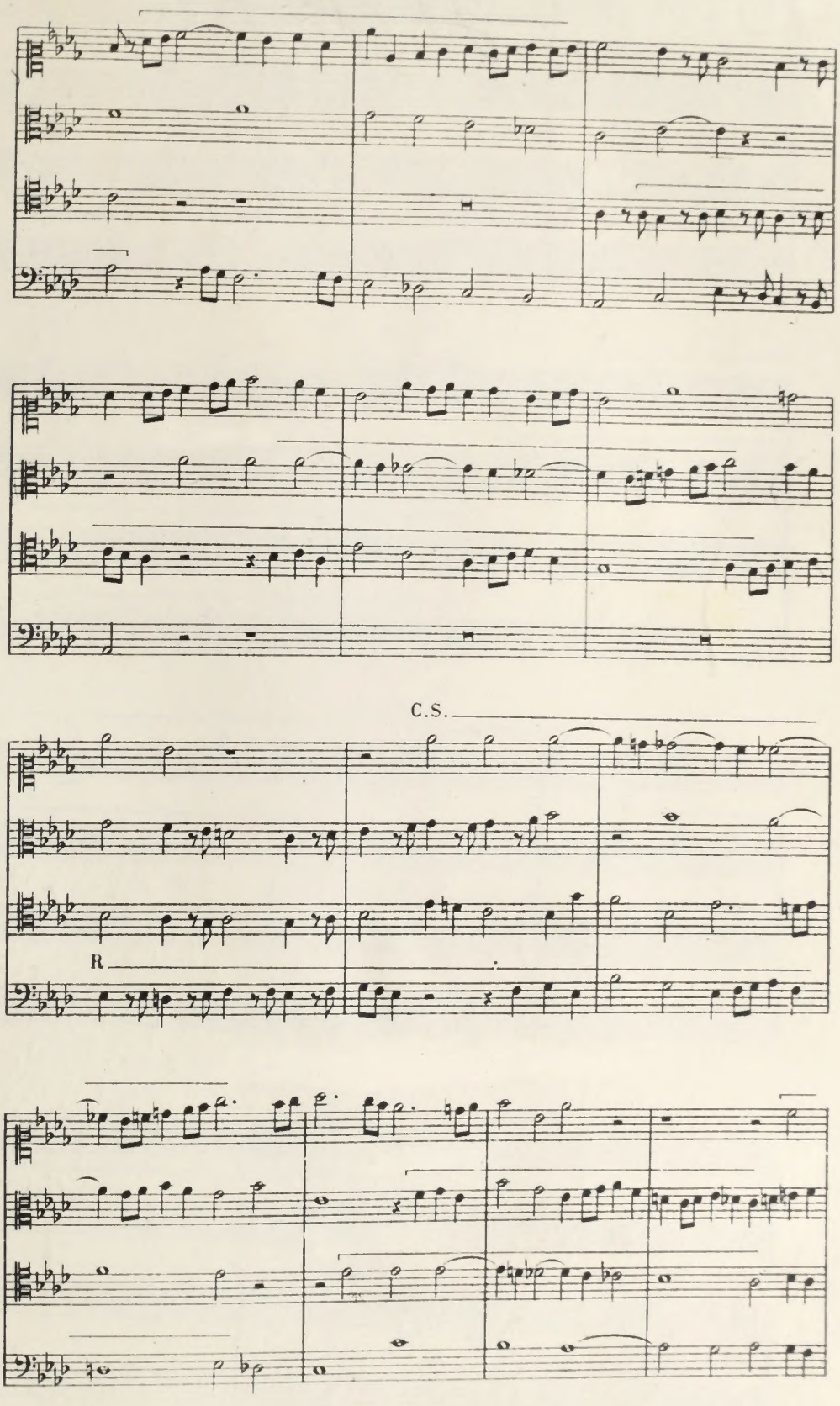
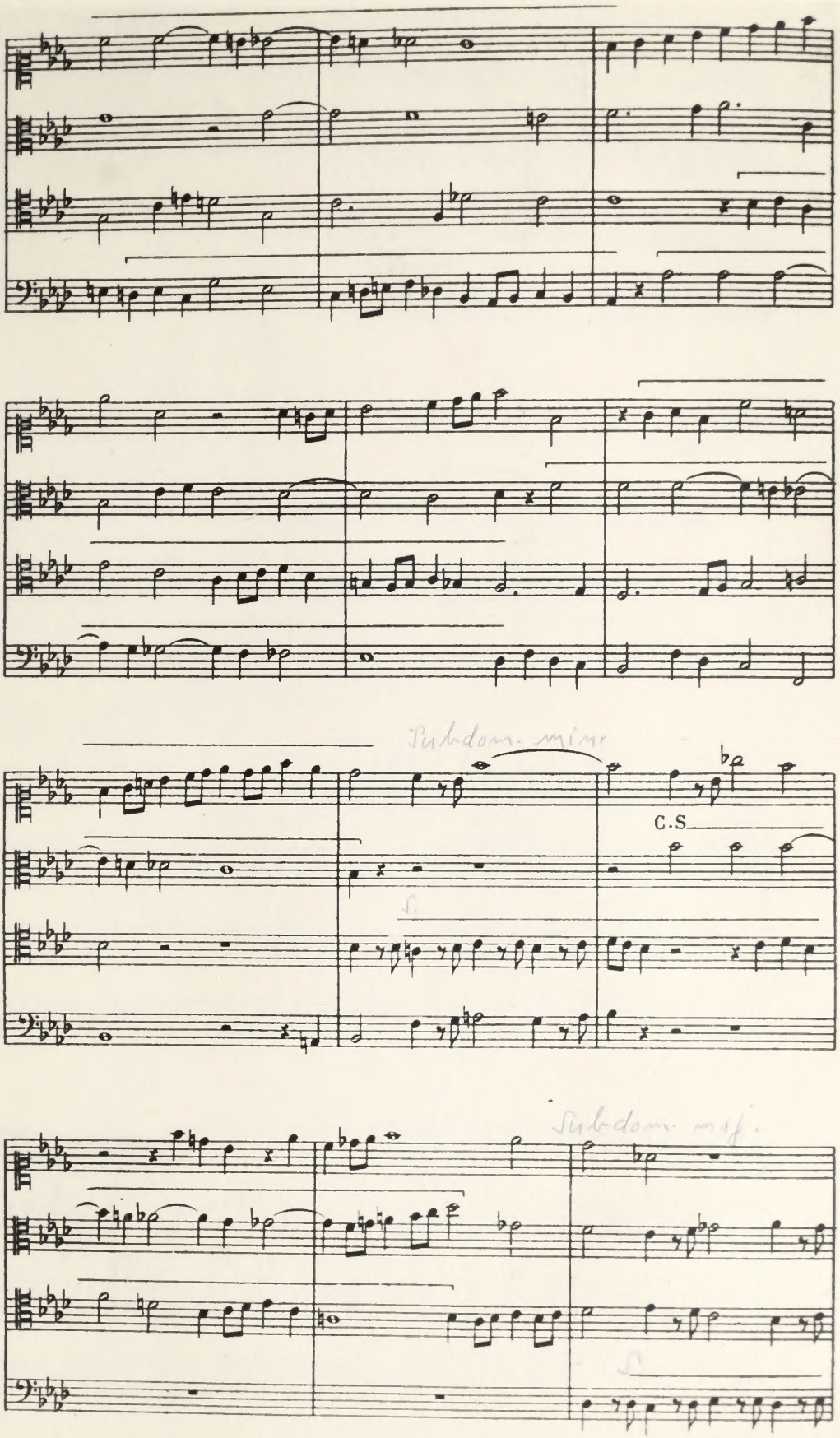
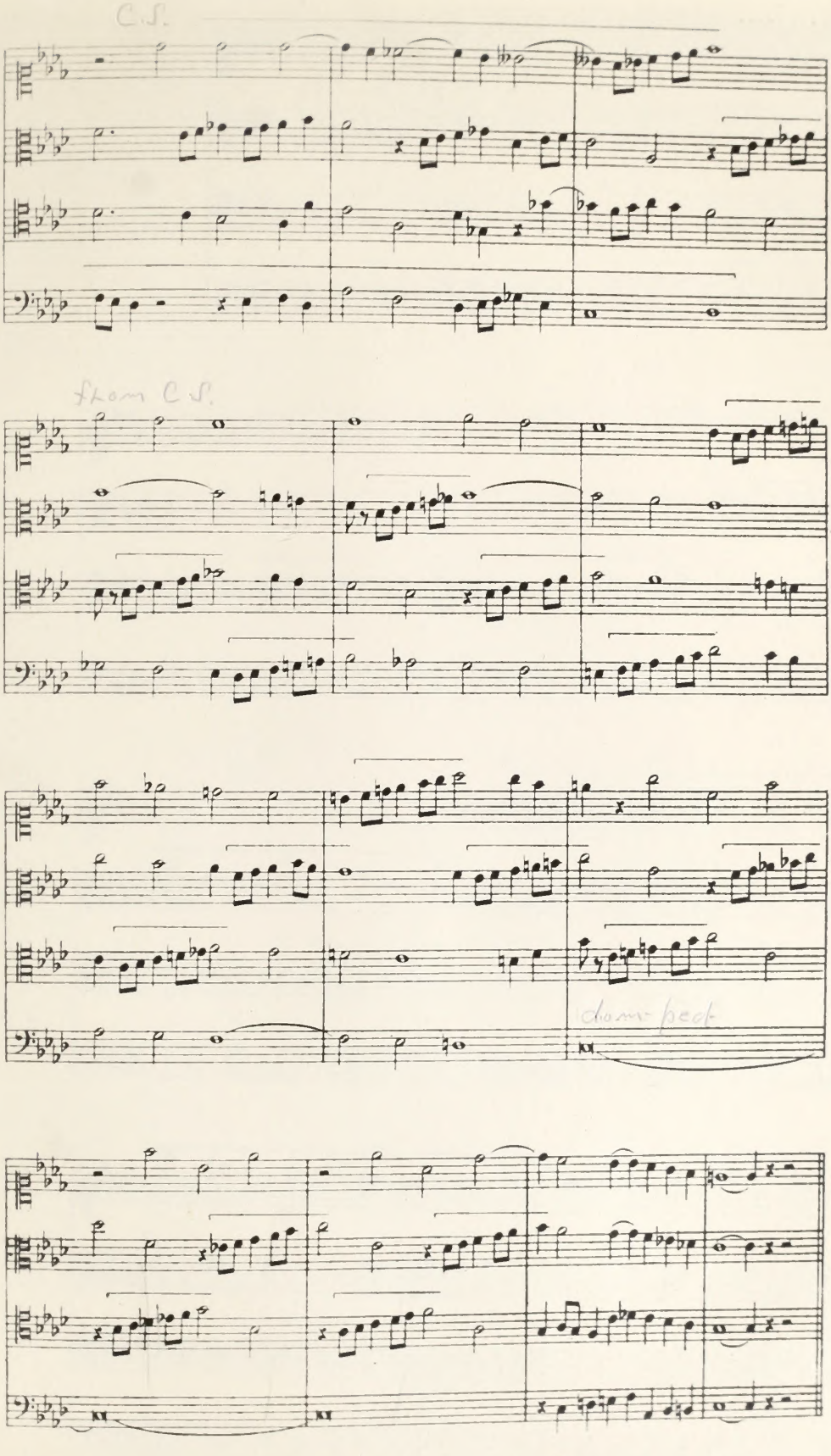
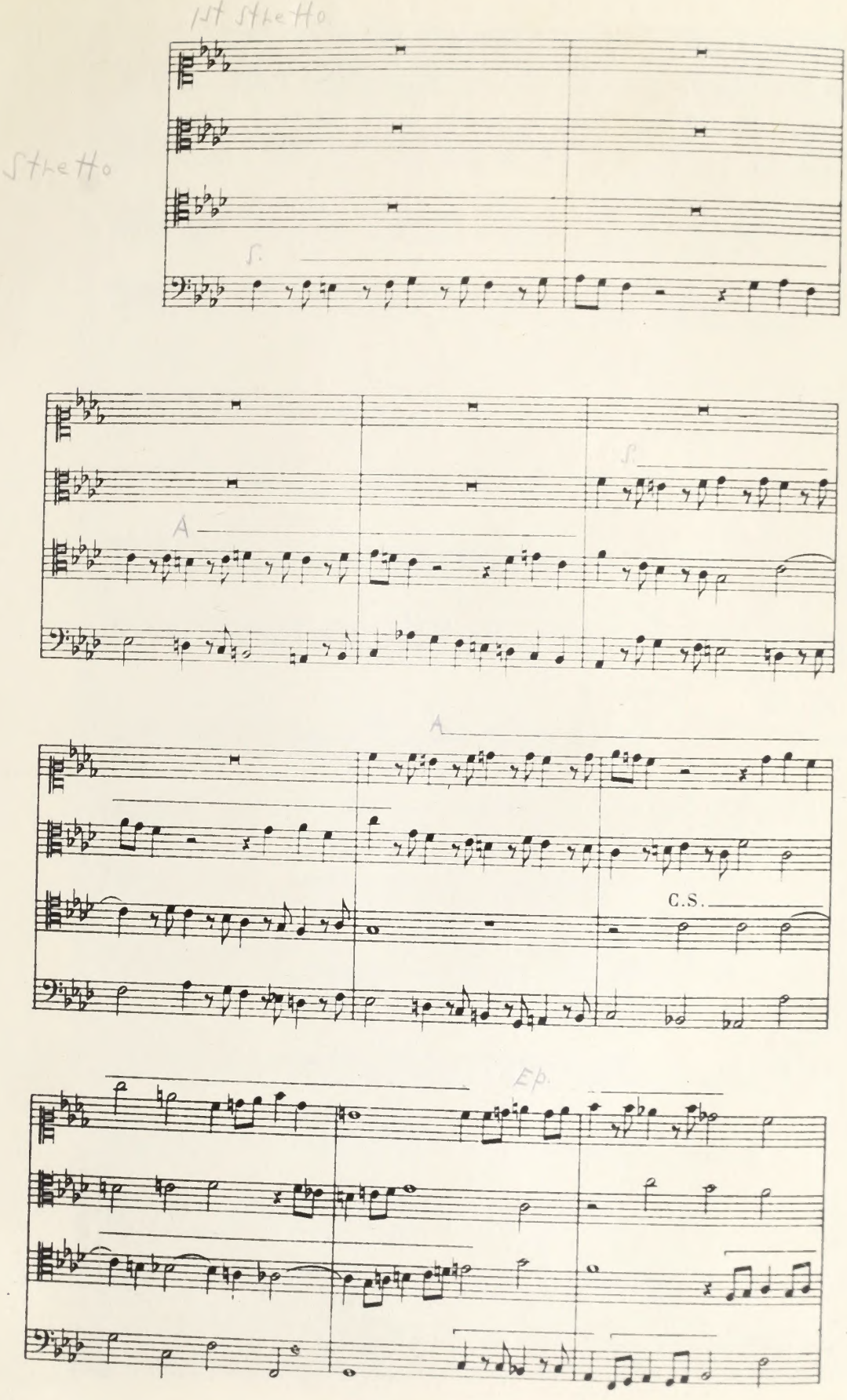

C.S.
R

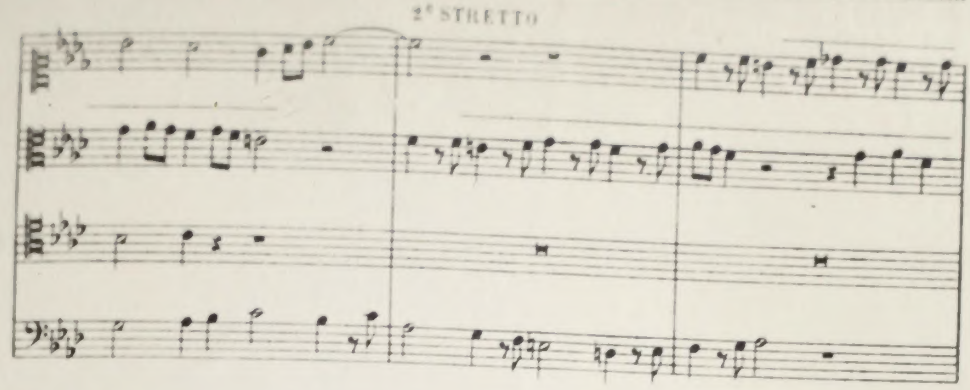
2 9 3


Sub-dom. min.
C.S.
Sub-dom. maj.

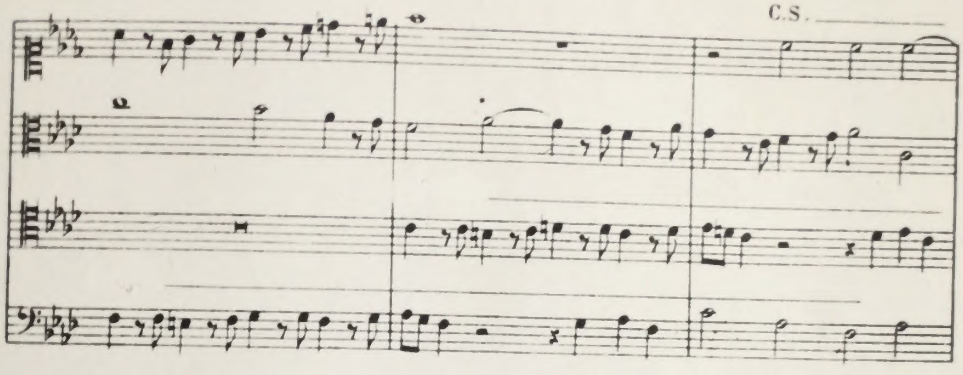

C.S.
from C.S.
dam- beat


1st Stretto
Stretto
S.
A
S.
A
C.S.
Ep.

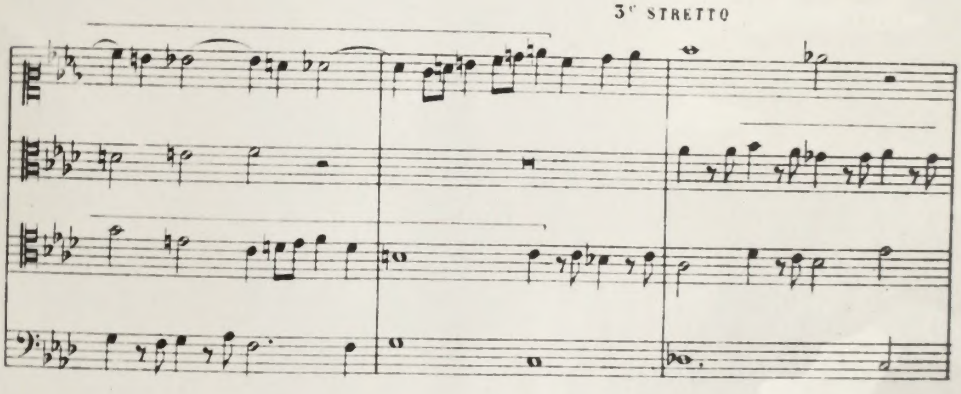
2° STRETTO

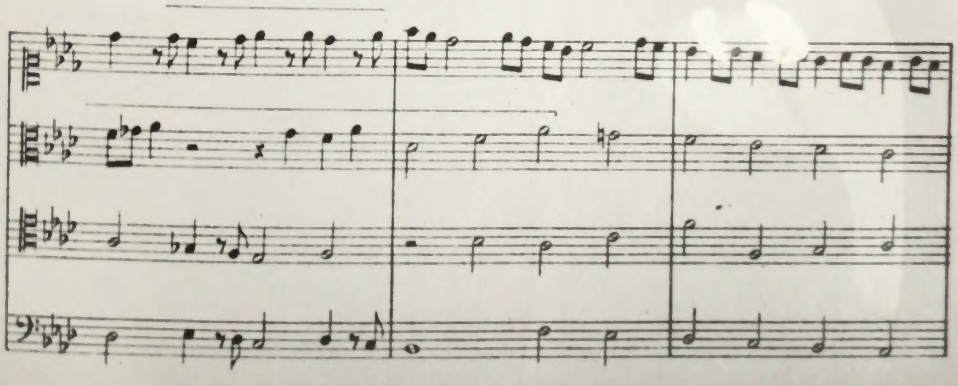


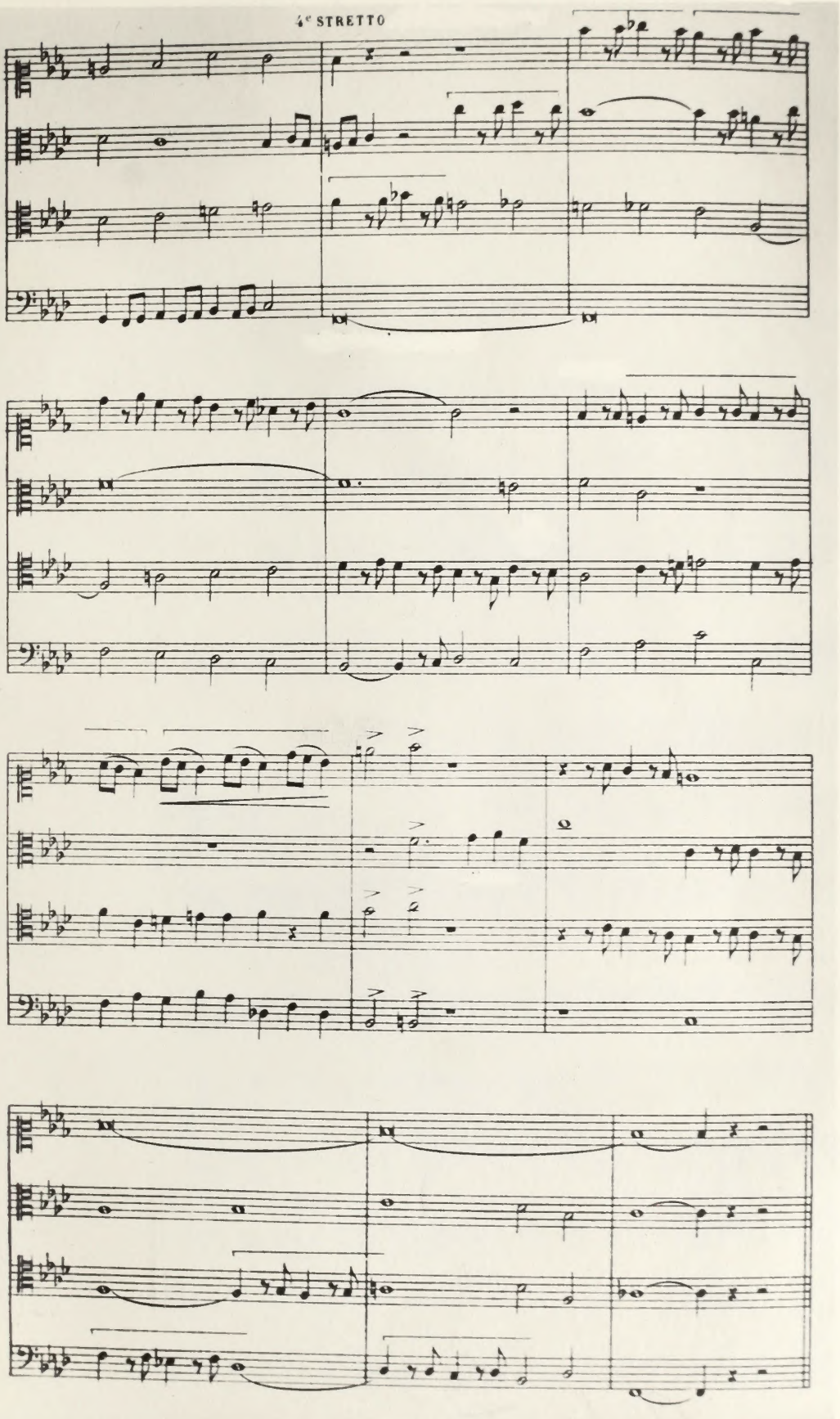
C.S.



3° STRETTO



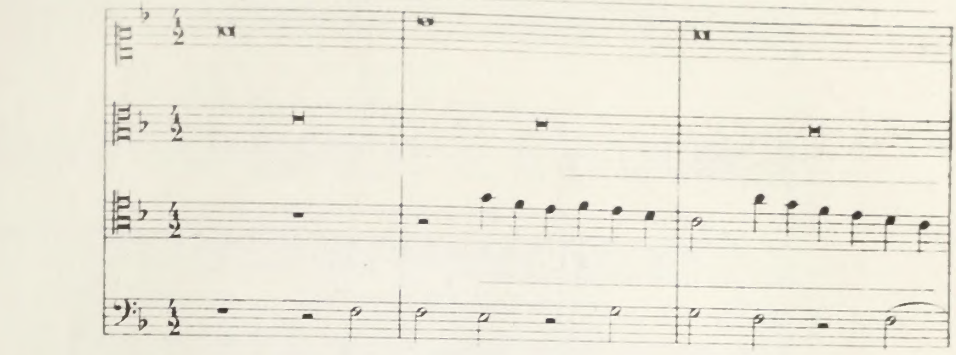


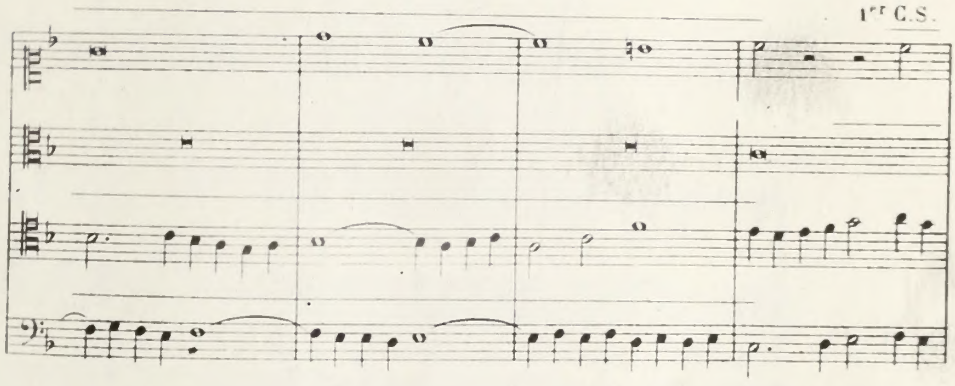

4e STRETTO

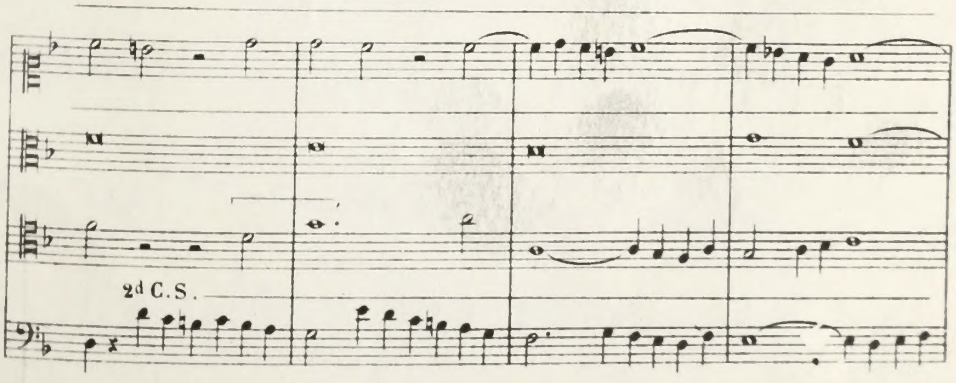
867

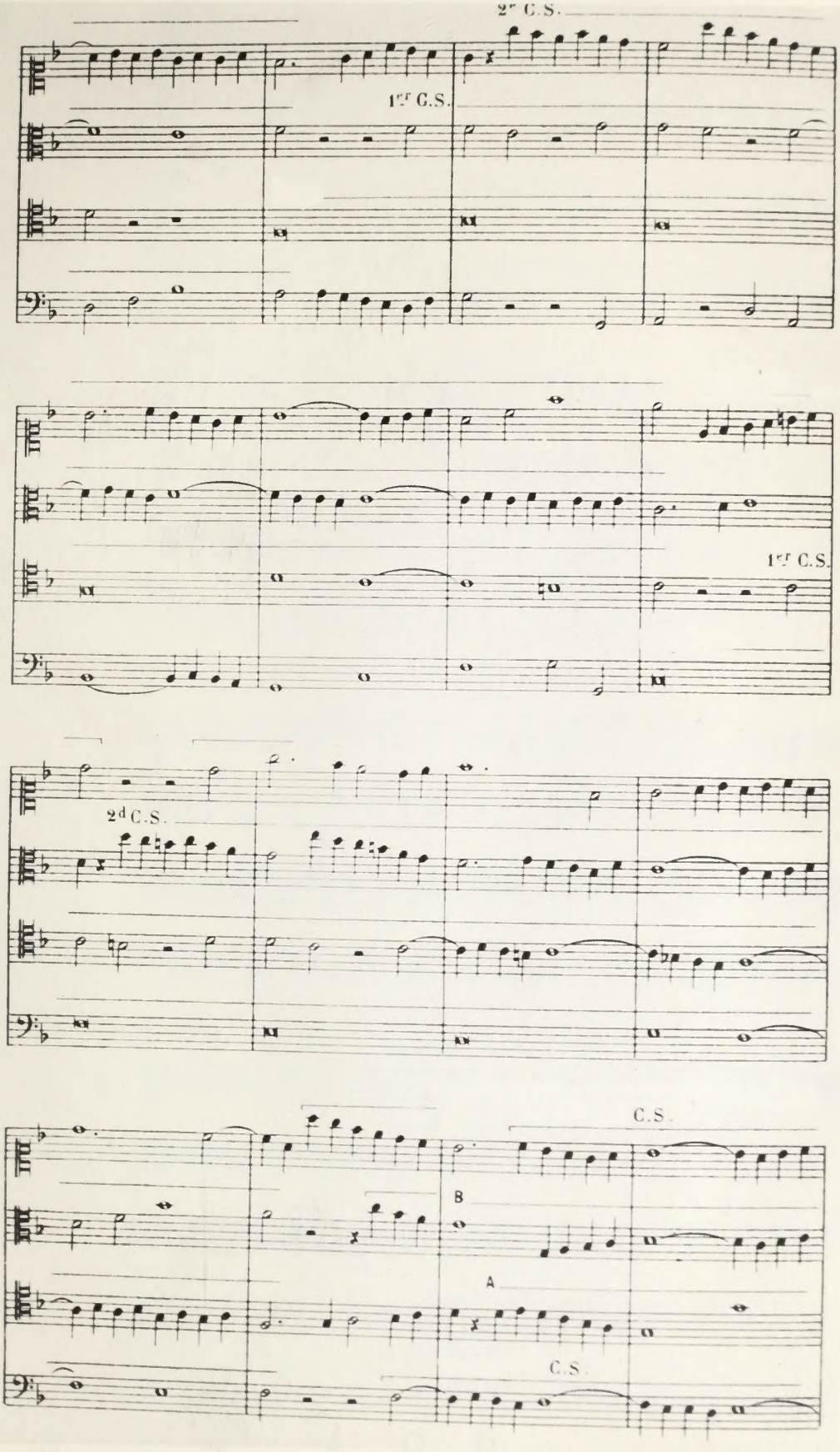
EXPOSITION

Sujet

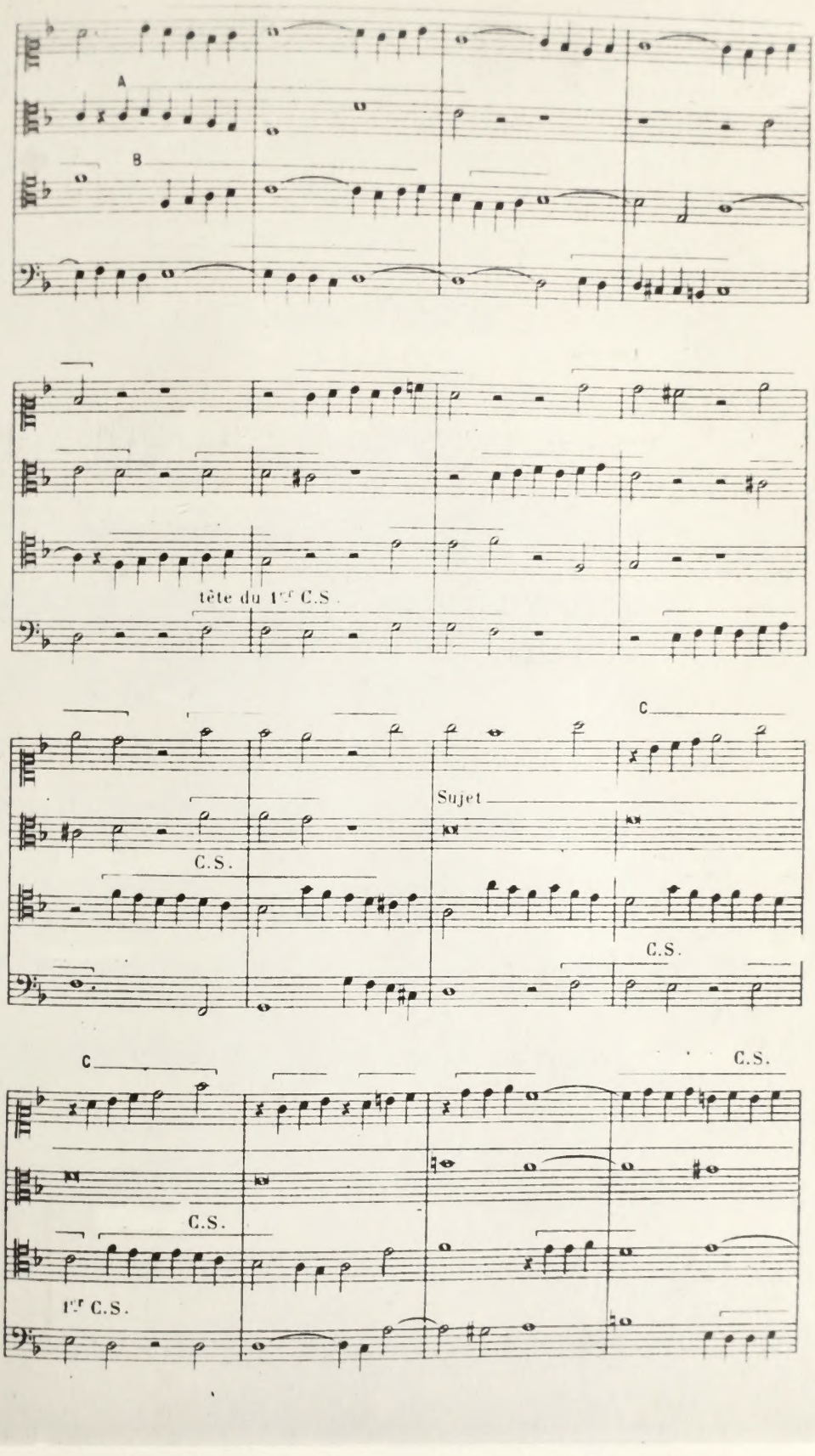







2ª C.S.
1ª C.S.
1ª C.S.
2d C.S.
C.S.
B
A
C.S.

3 6 8


A
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tête du 1er C.S.
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C.S.
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C.S.
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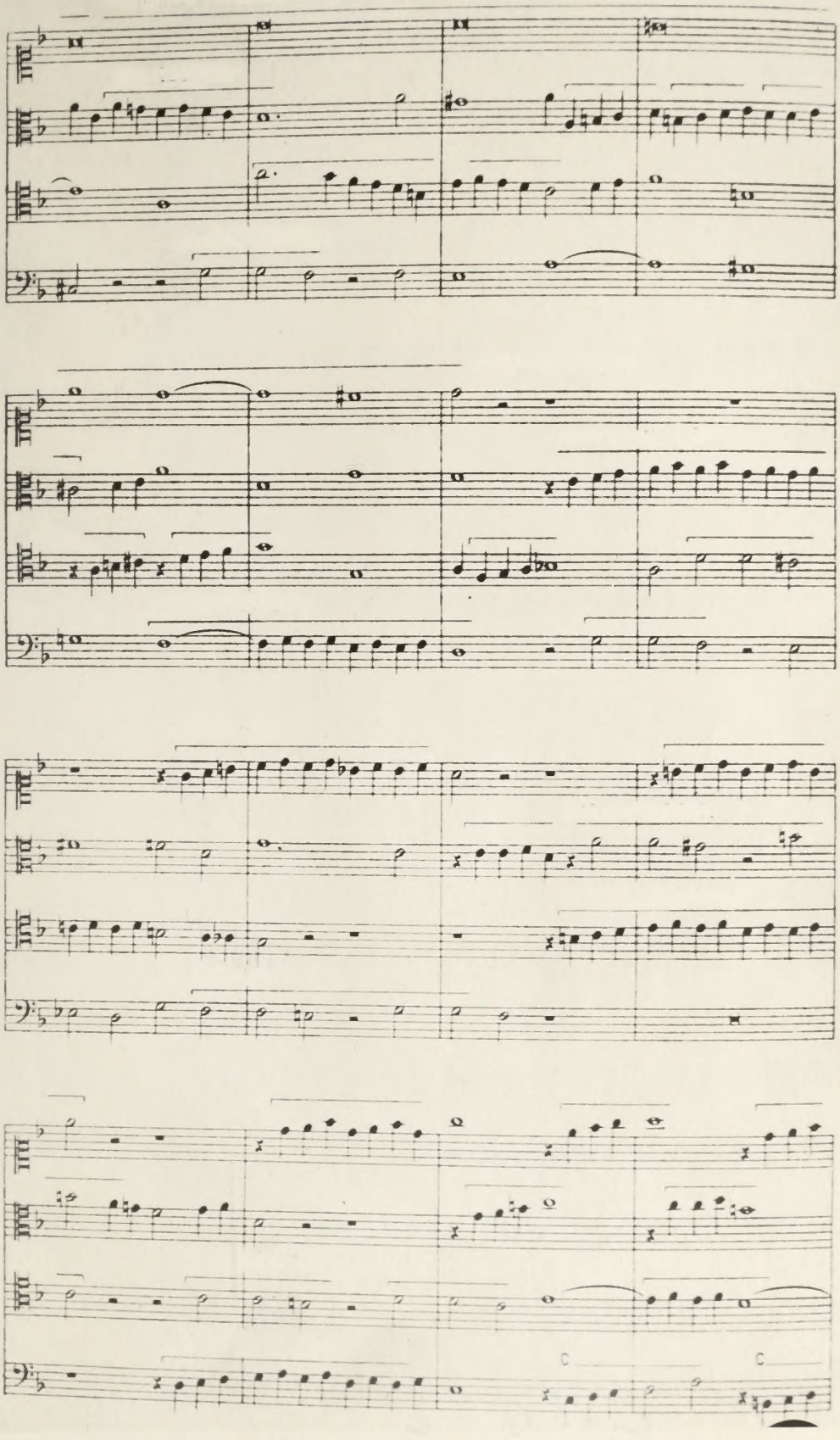
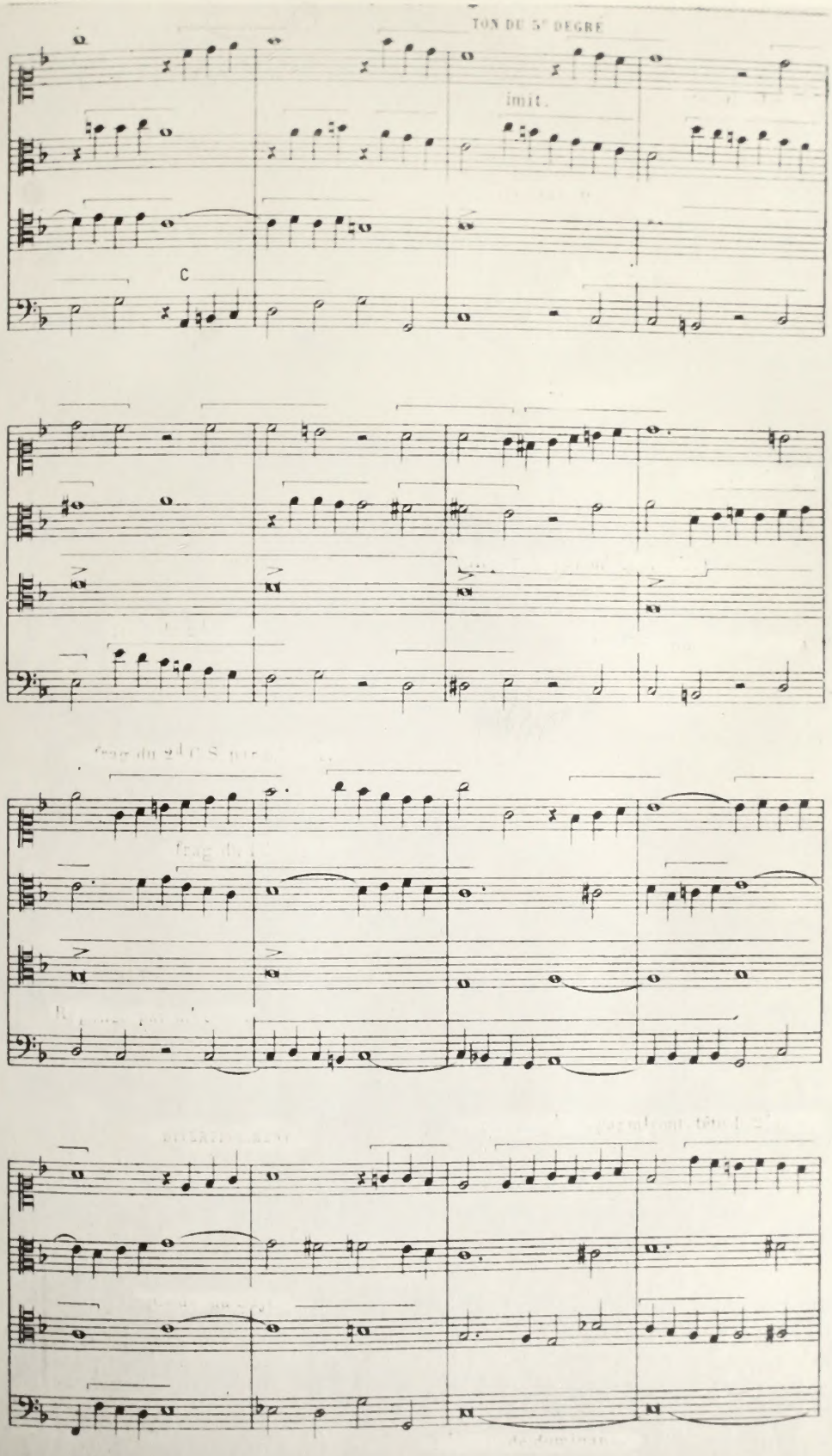
1er C.S.

3 8 1




TON DU 5e DEGRÉ
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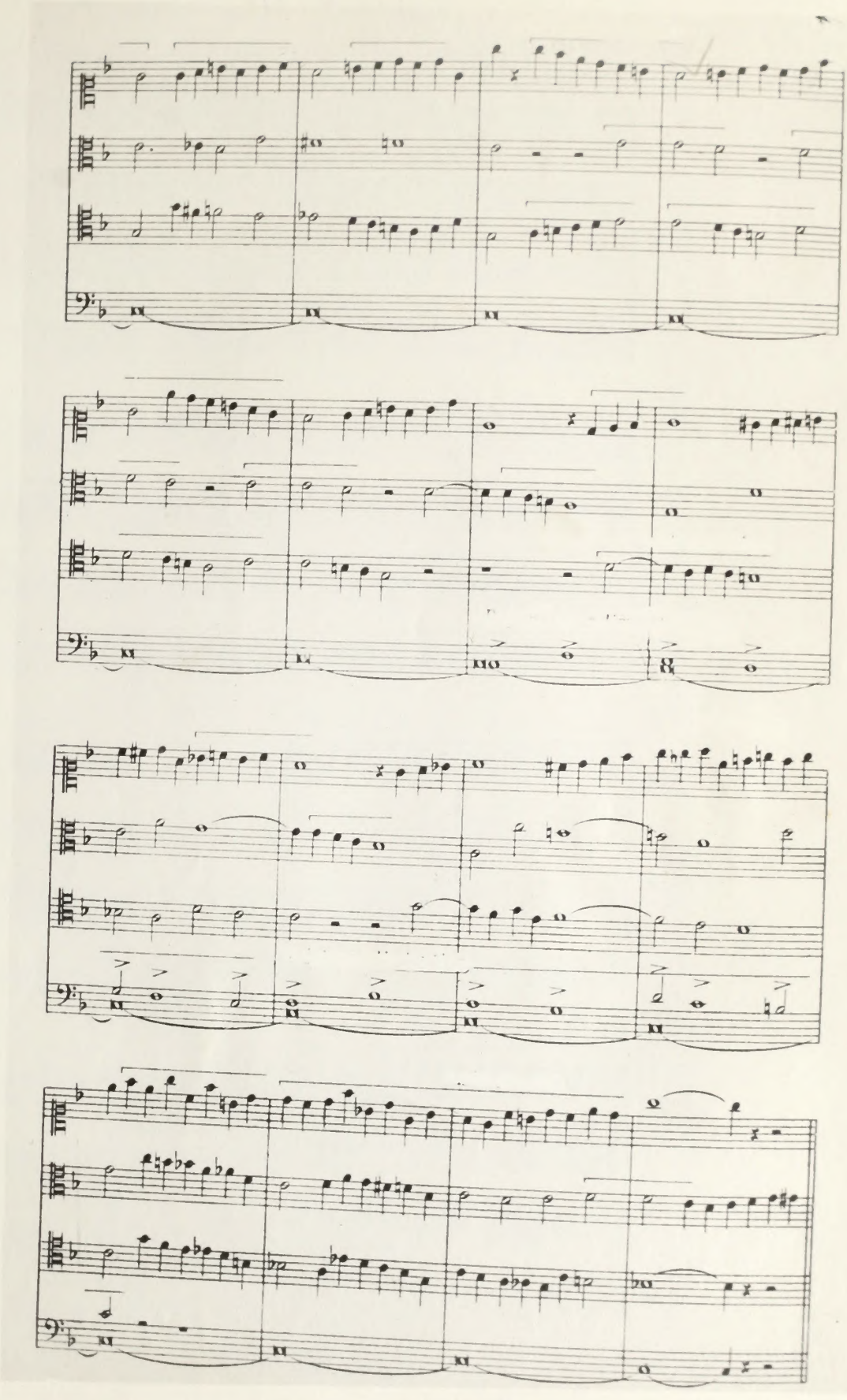

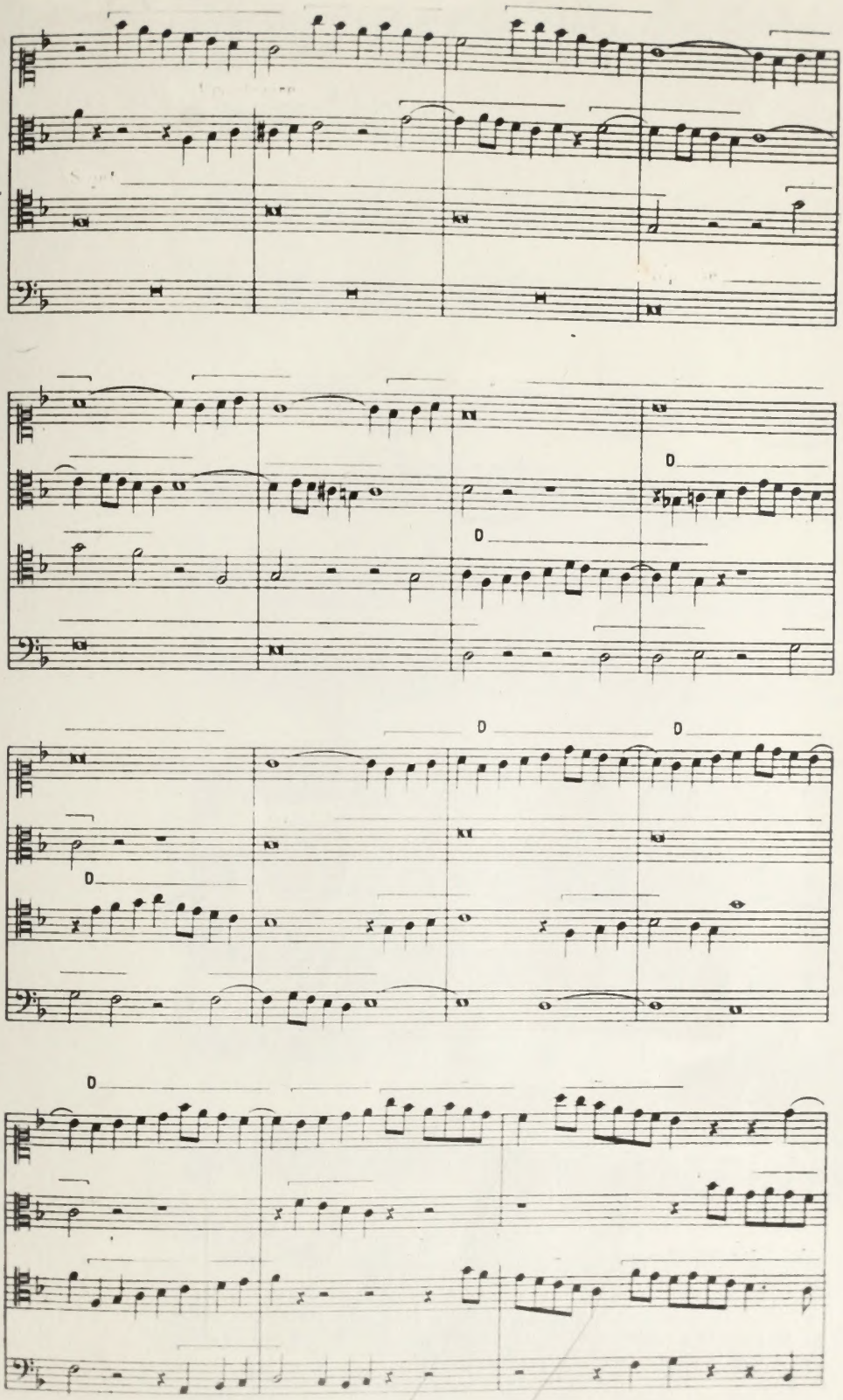

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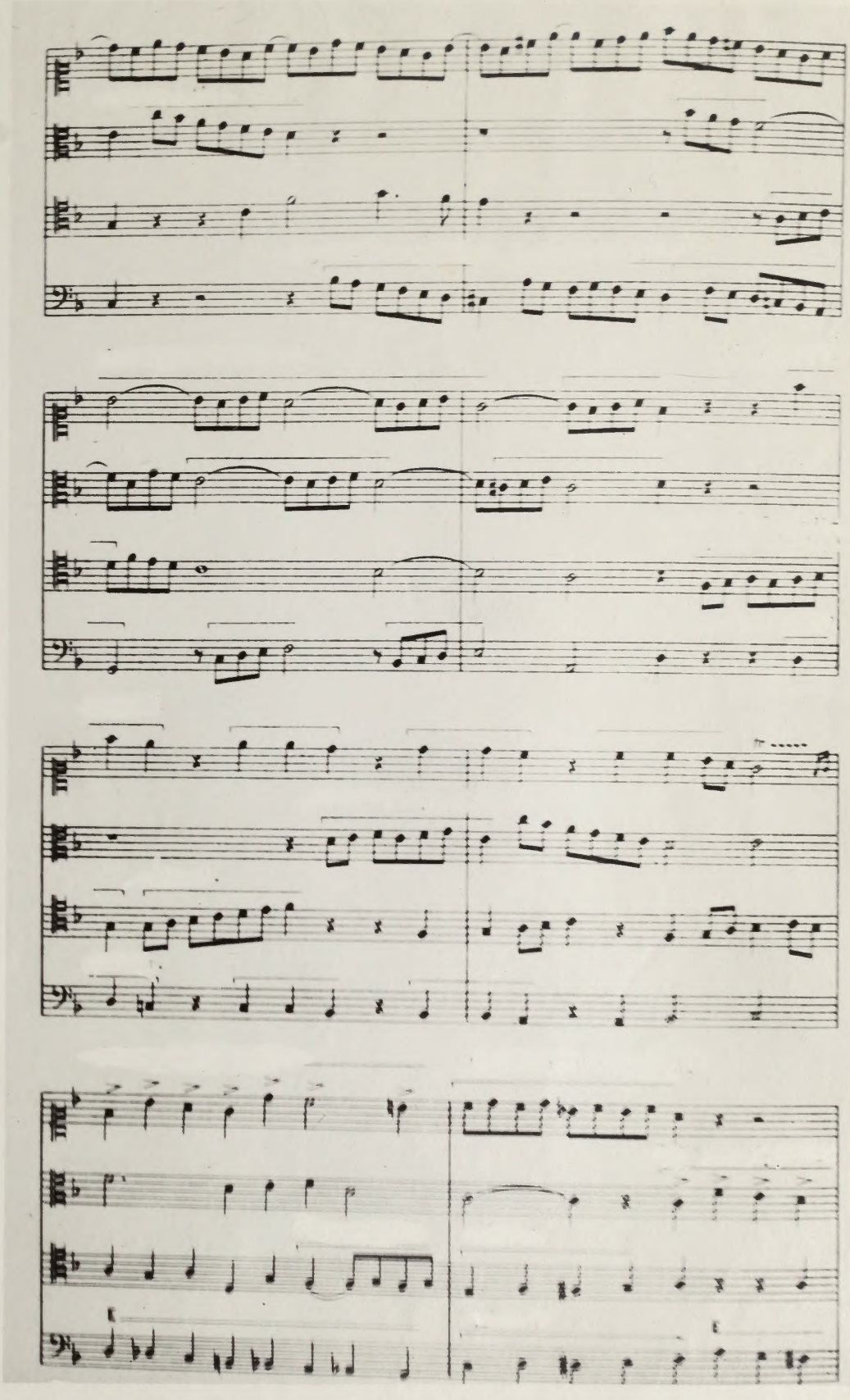

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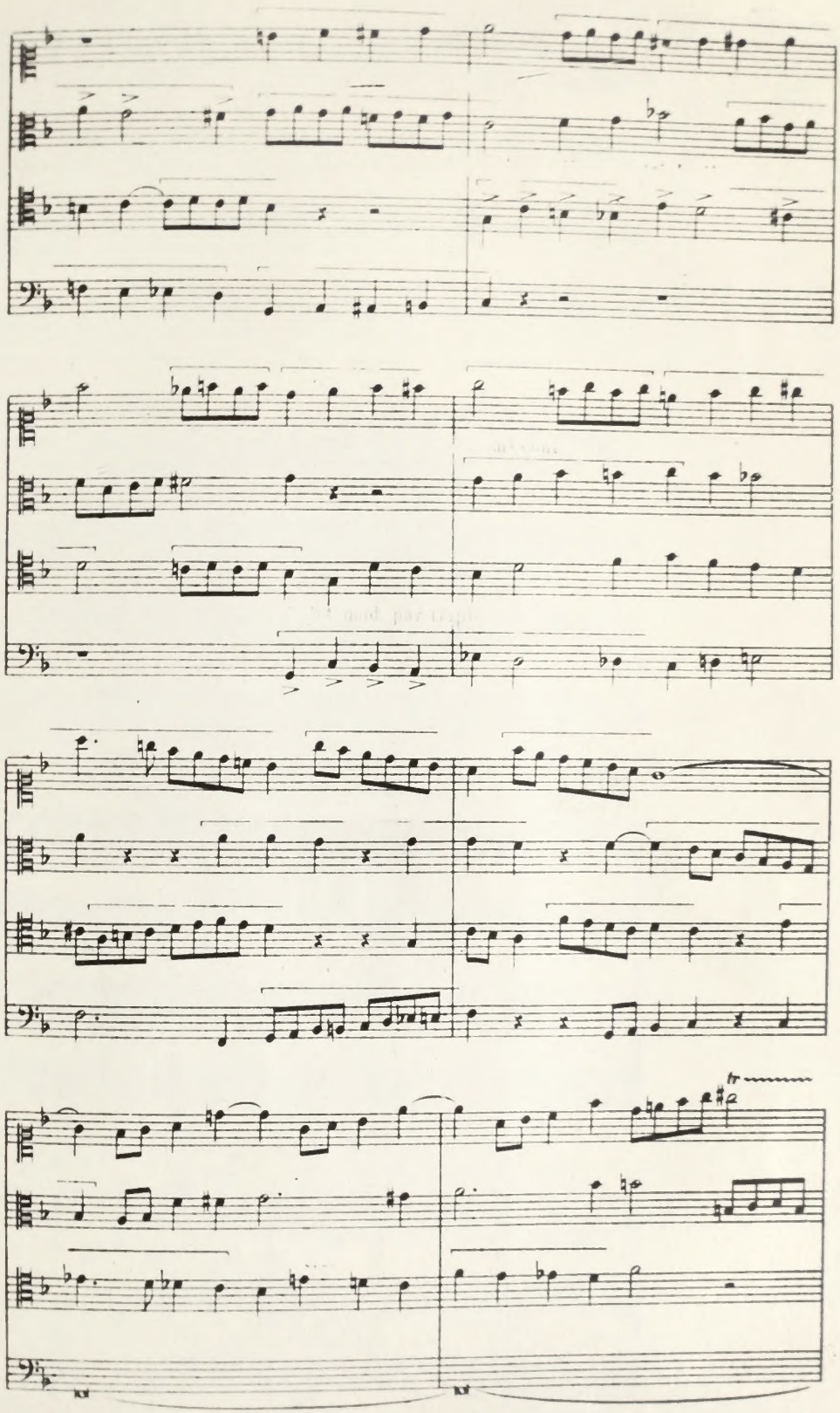
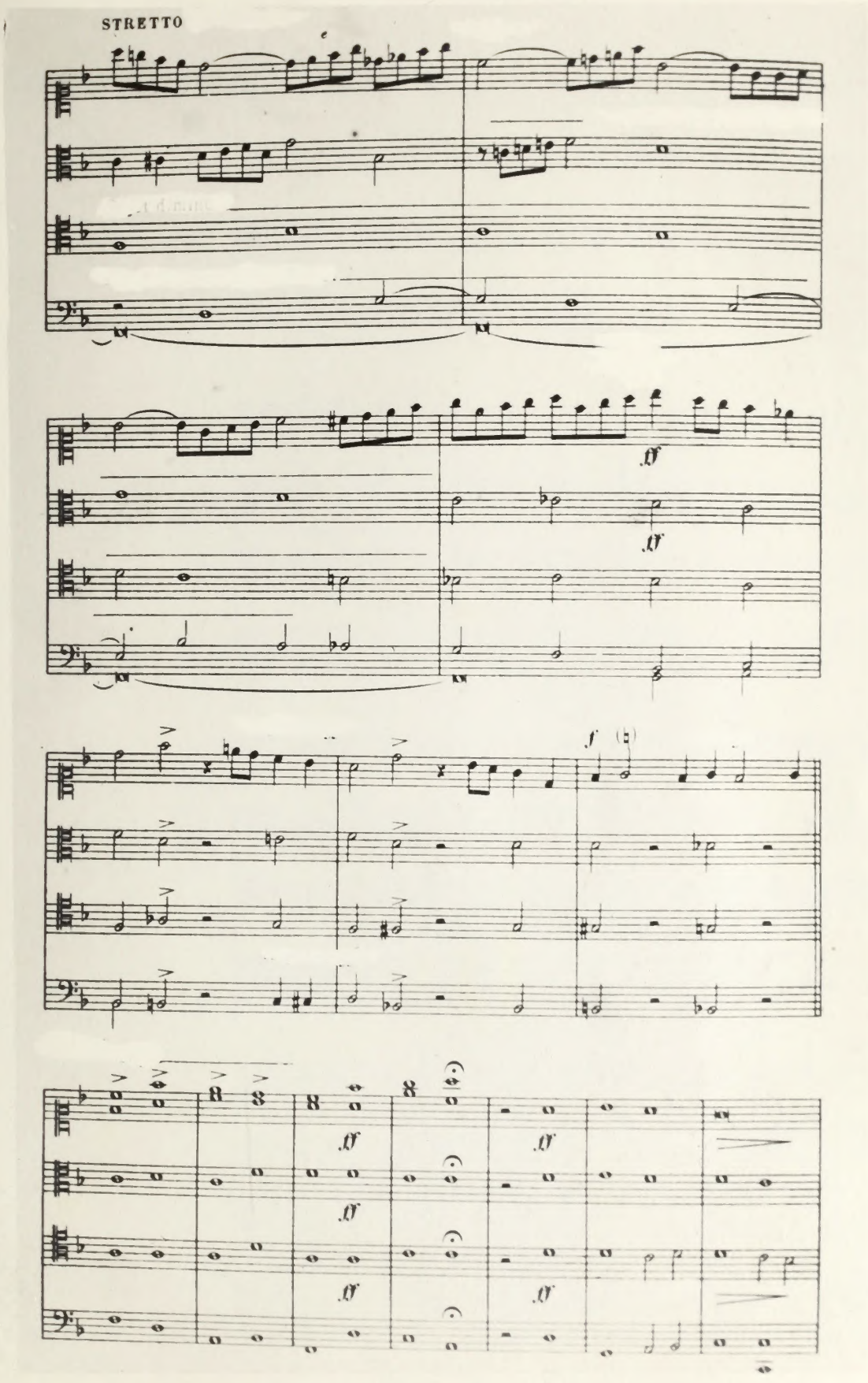
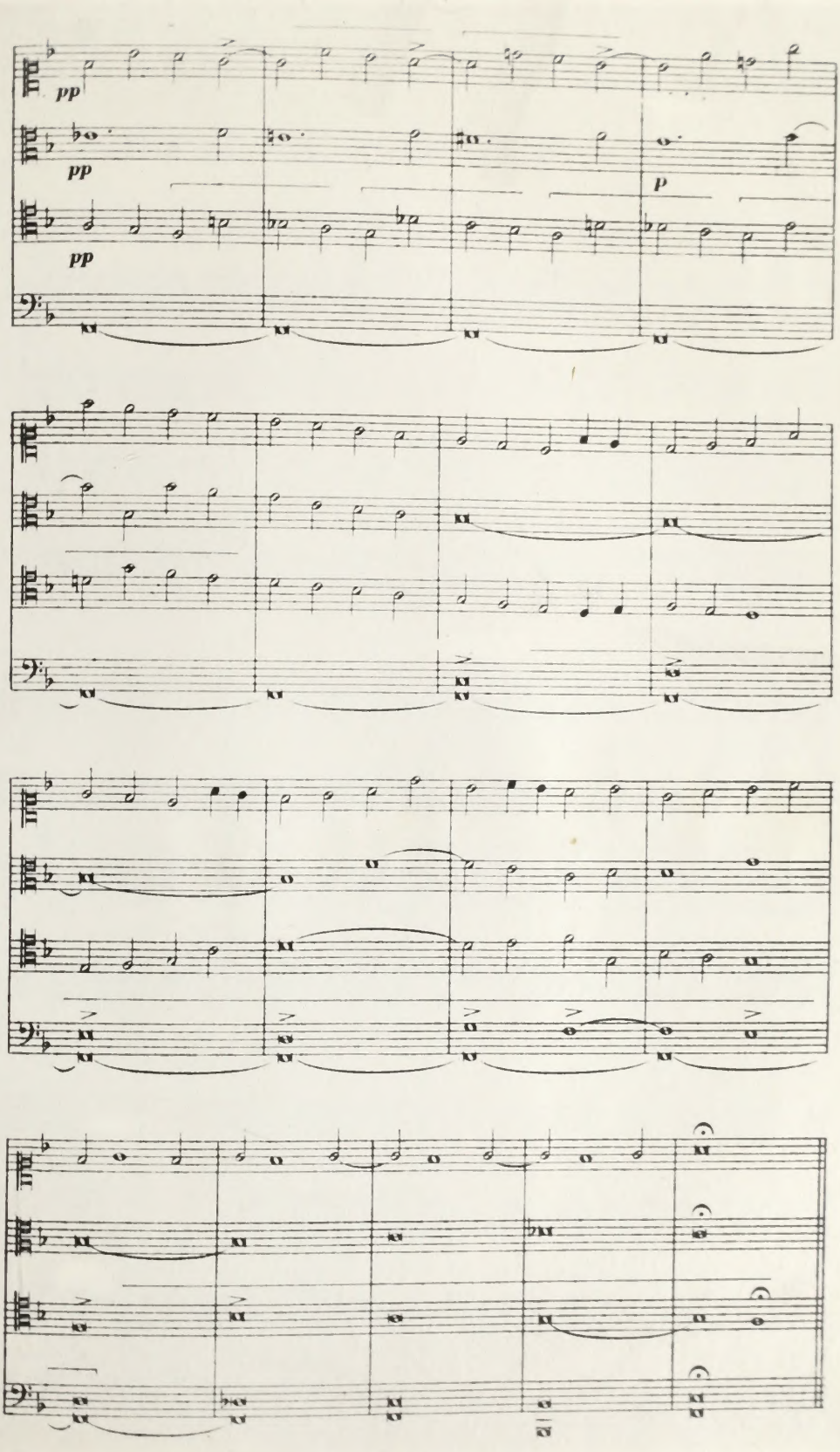



STRETTO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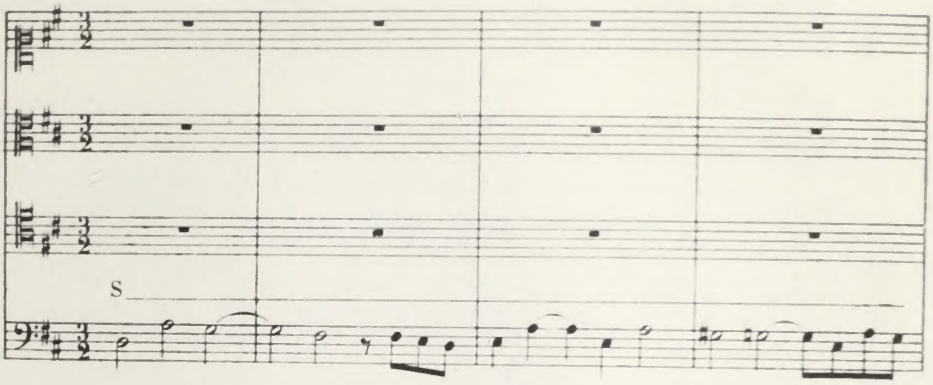
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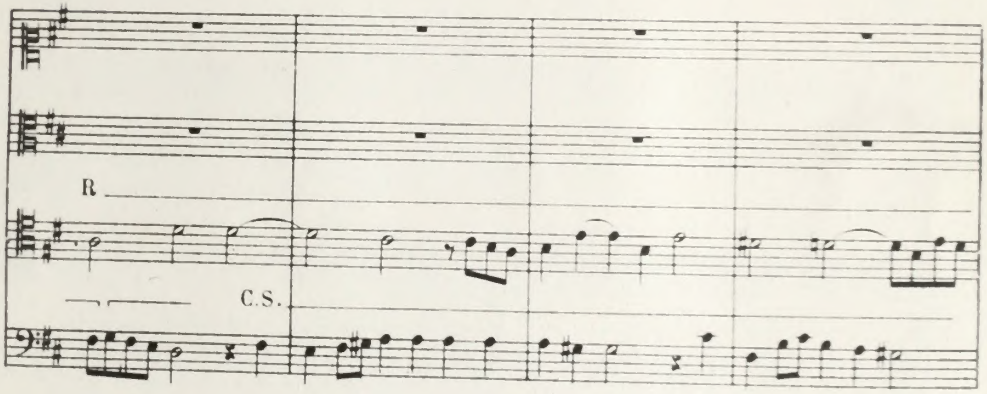
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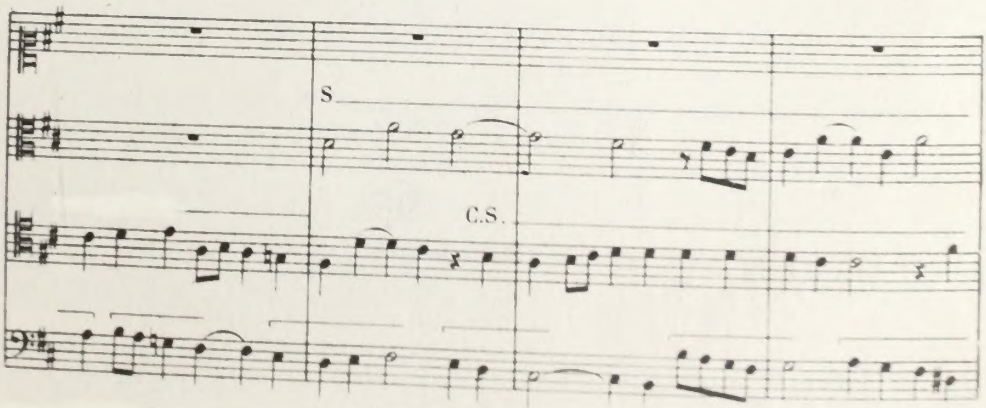
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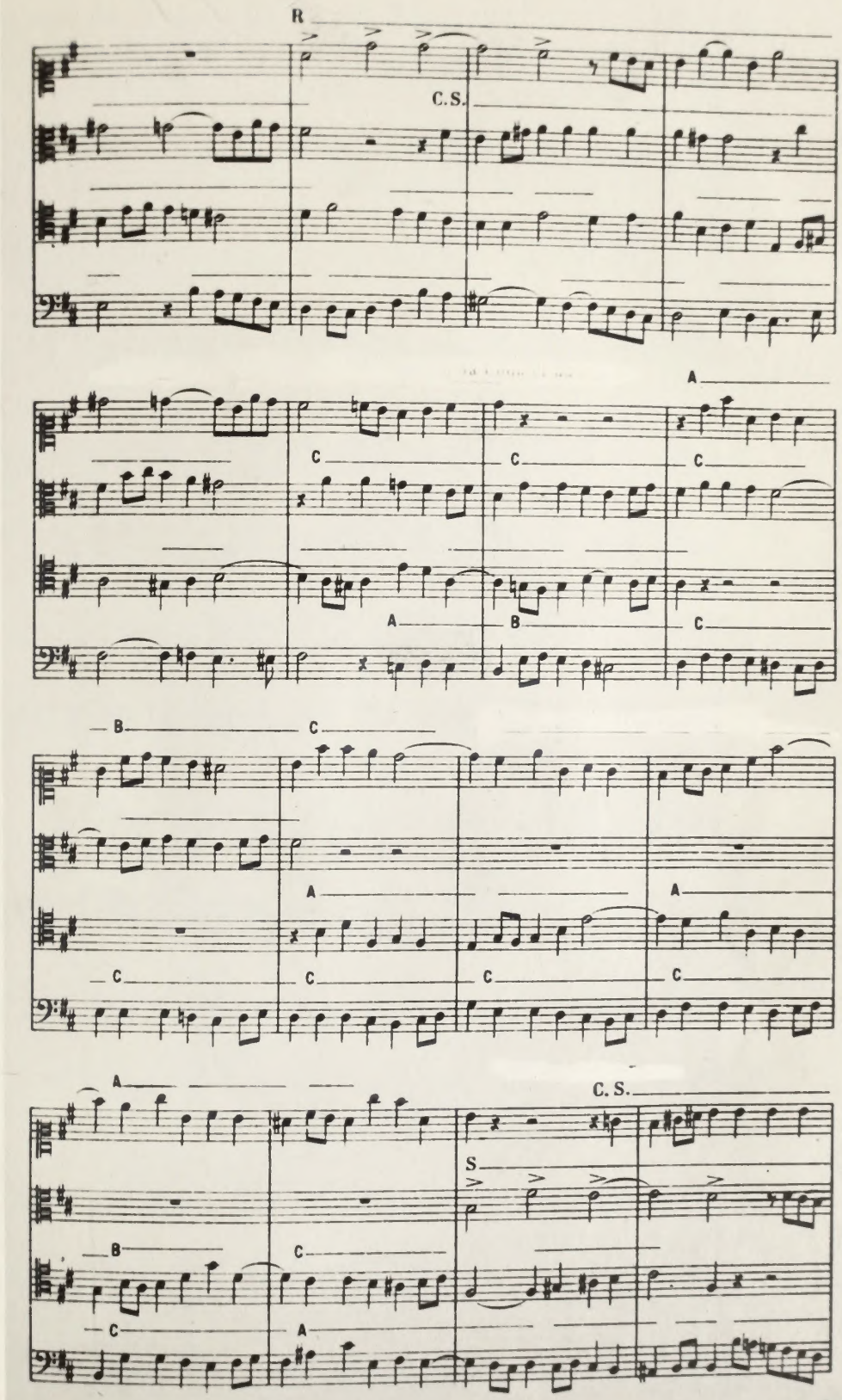
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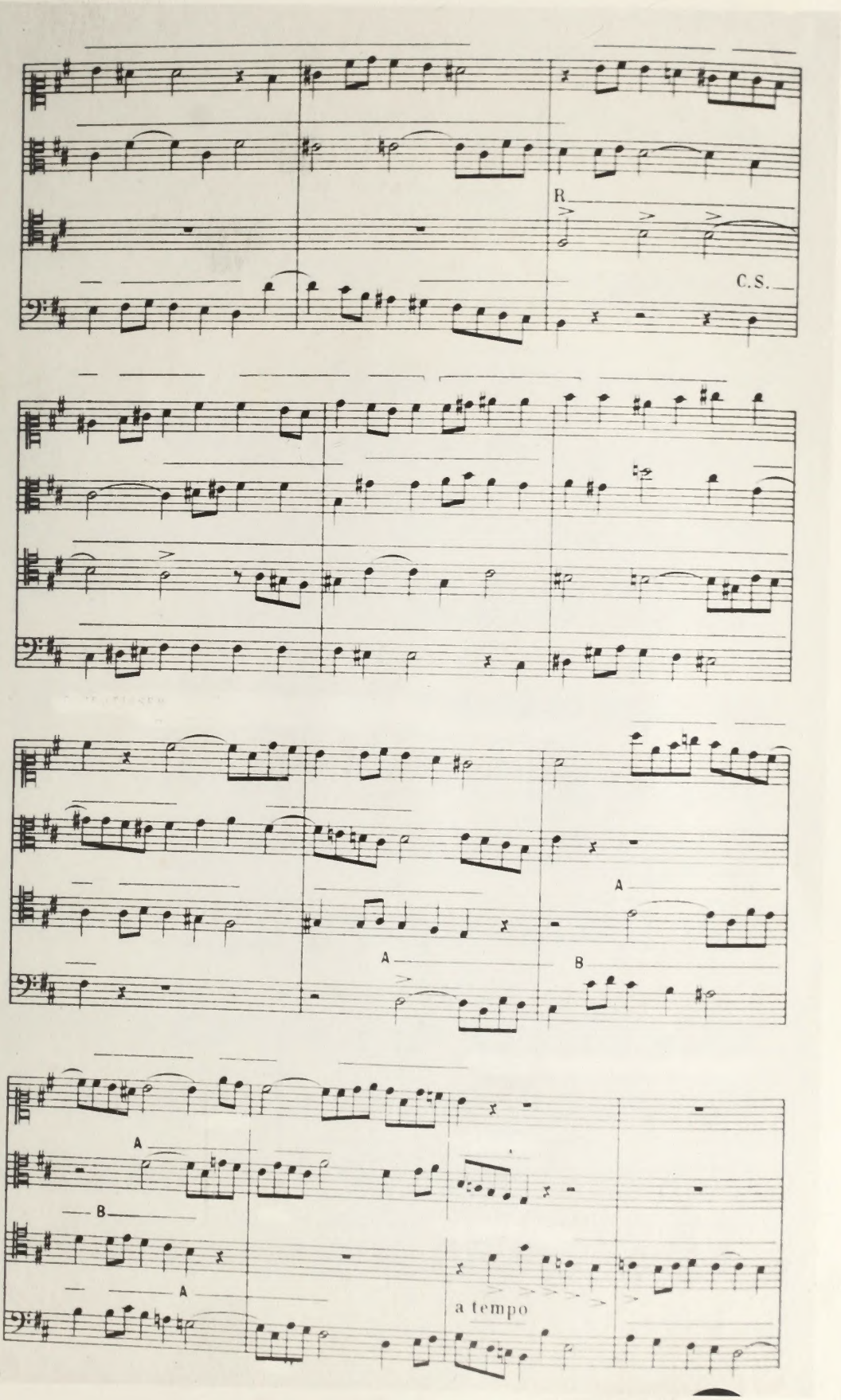
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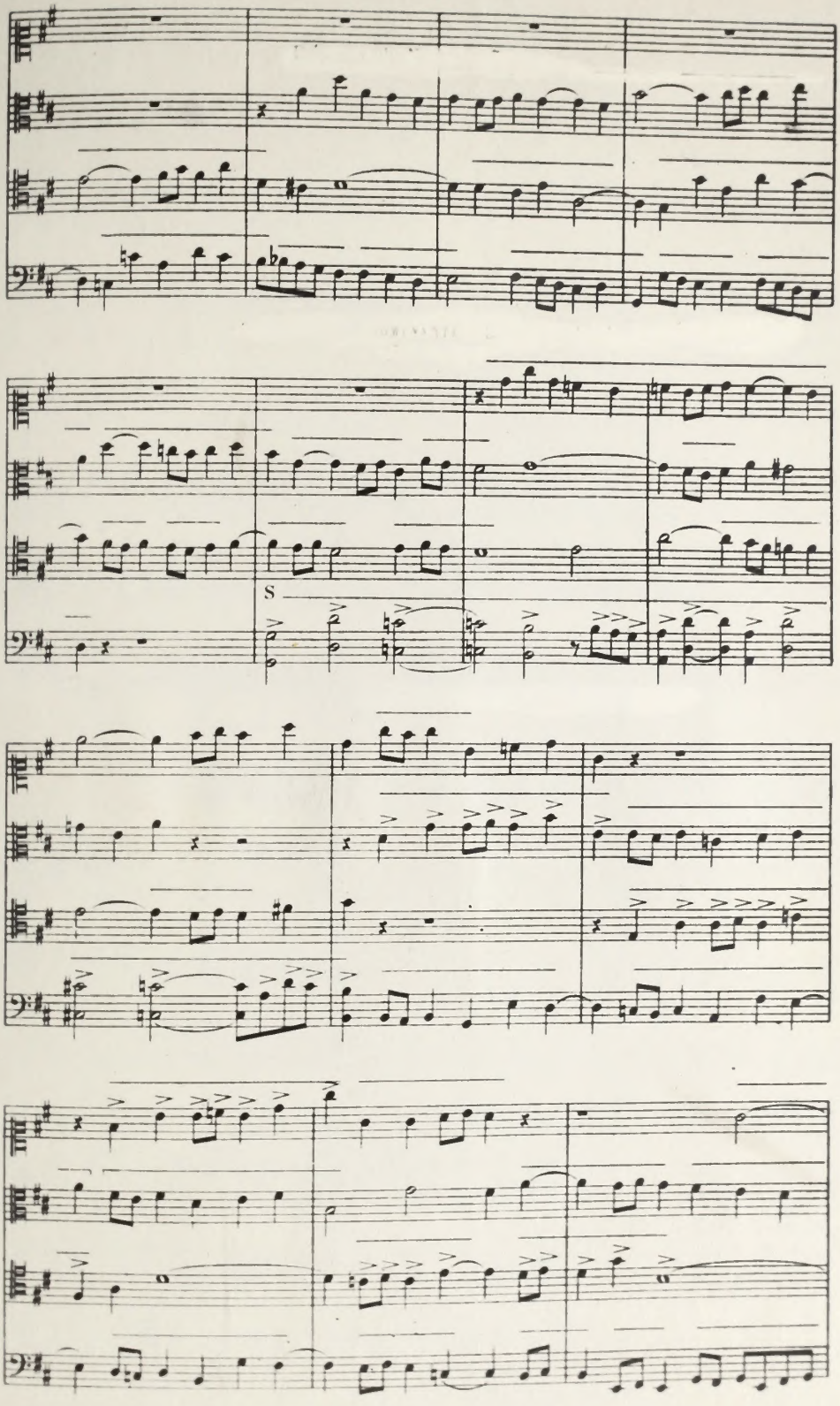
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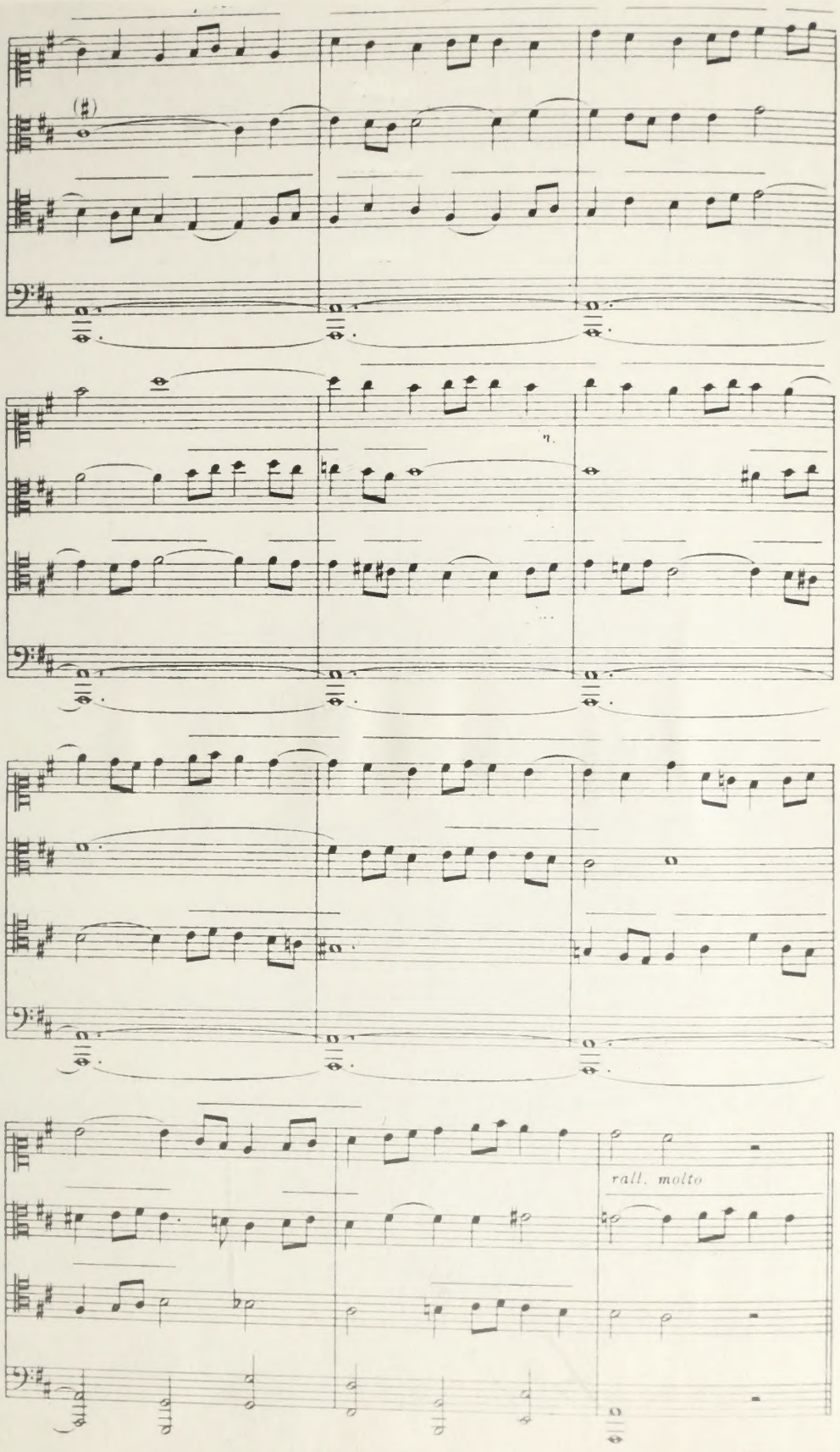
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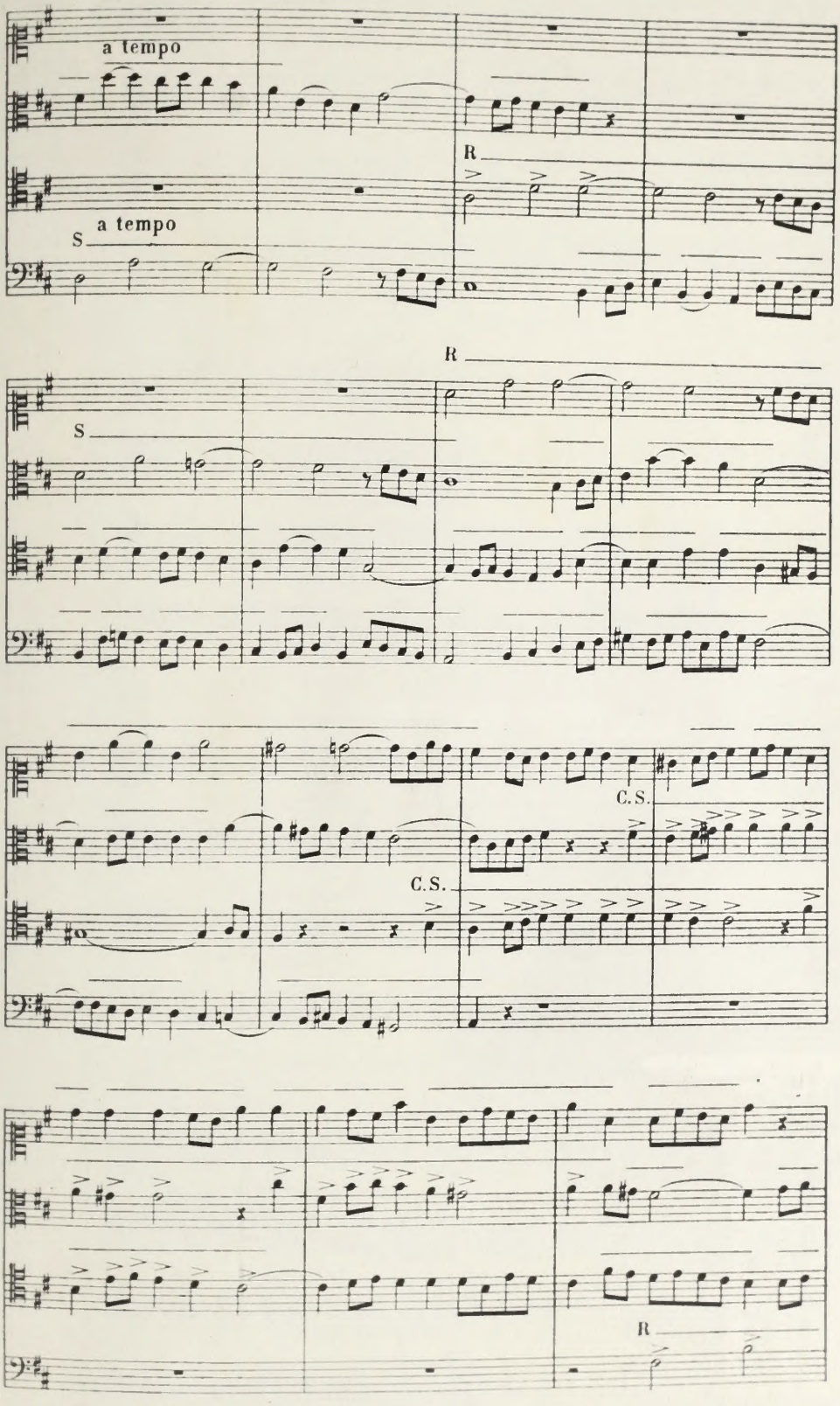
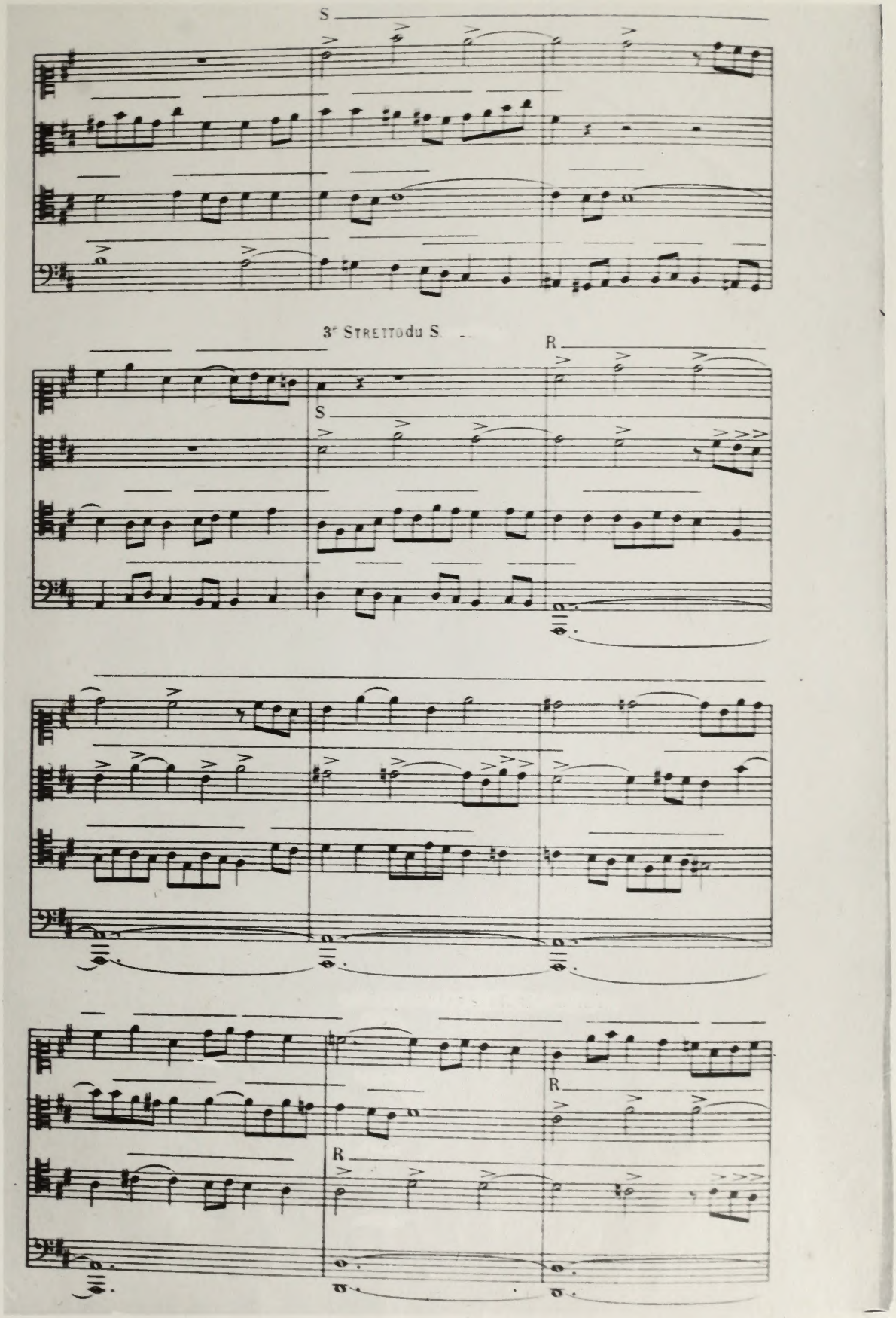
1st STRETTO

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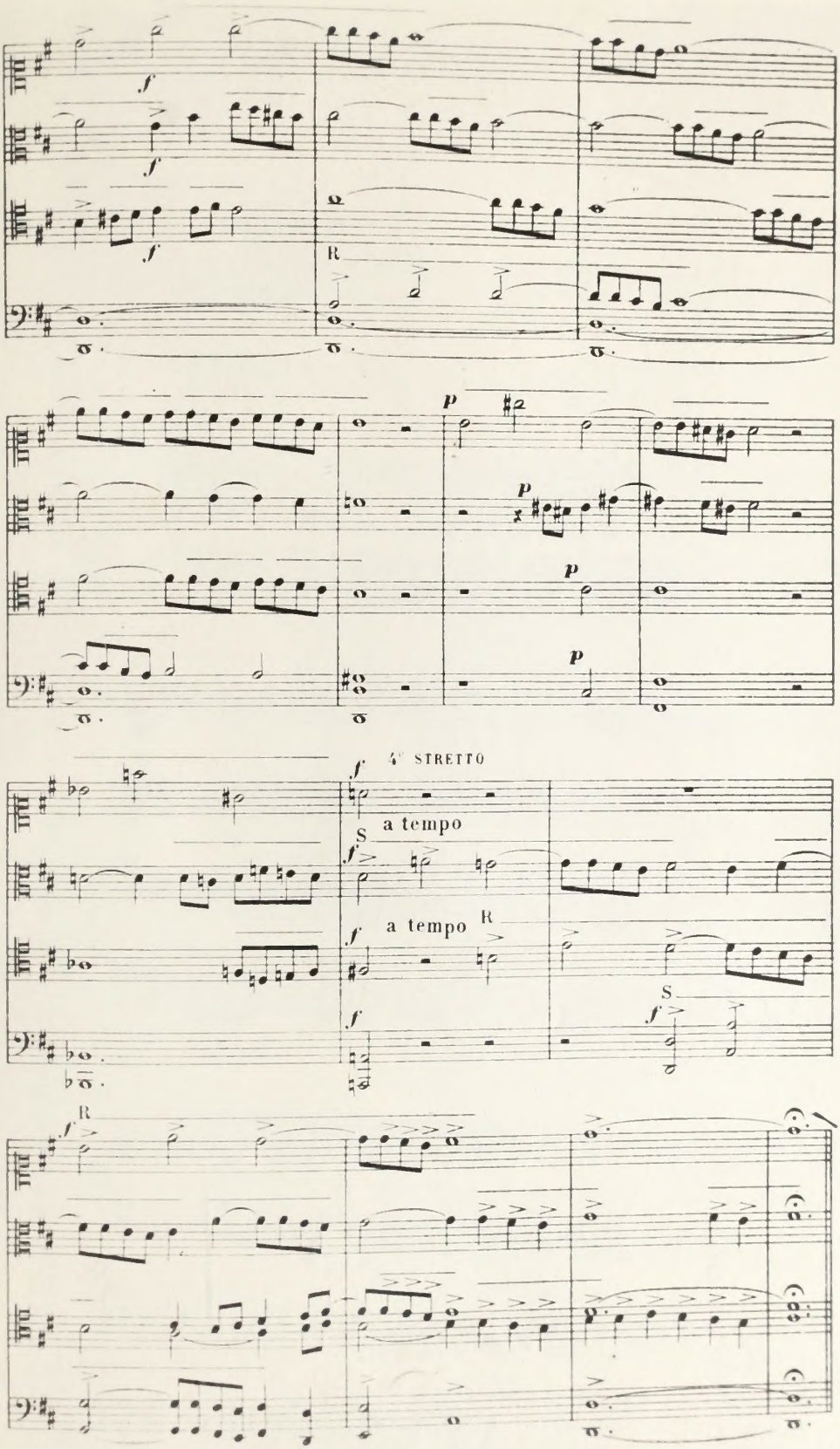
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4° STRETTO
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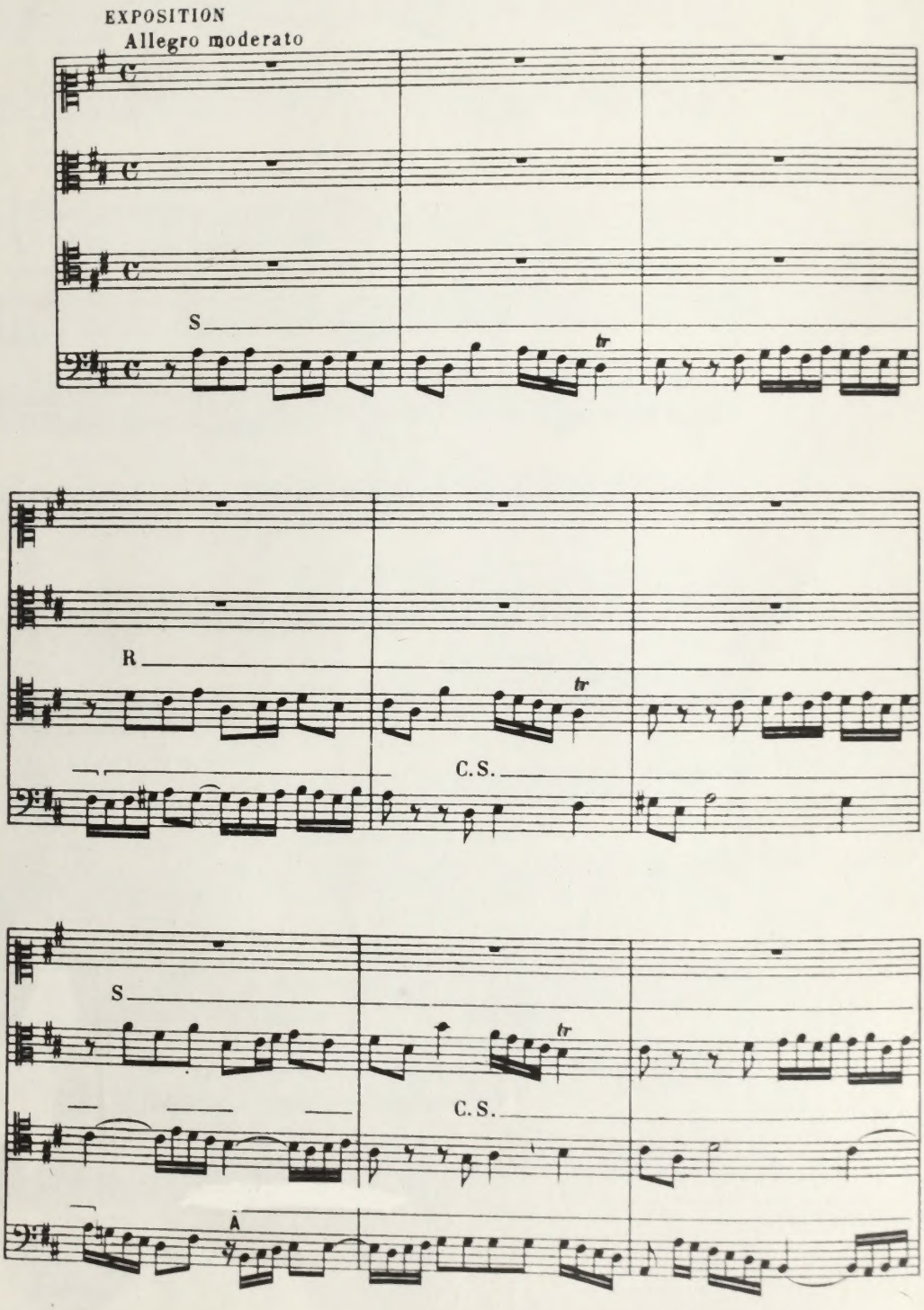
EXPOSITION
Allegro moderato
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tr
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C.S.
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tr
C.S.
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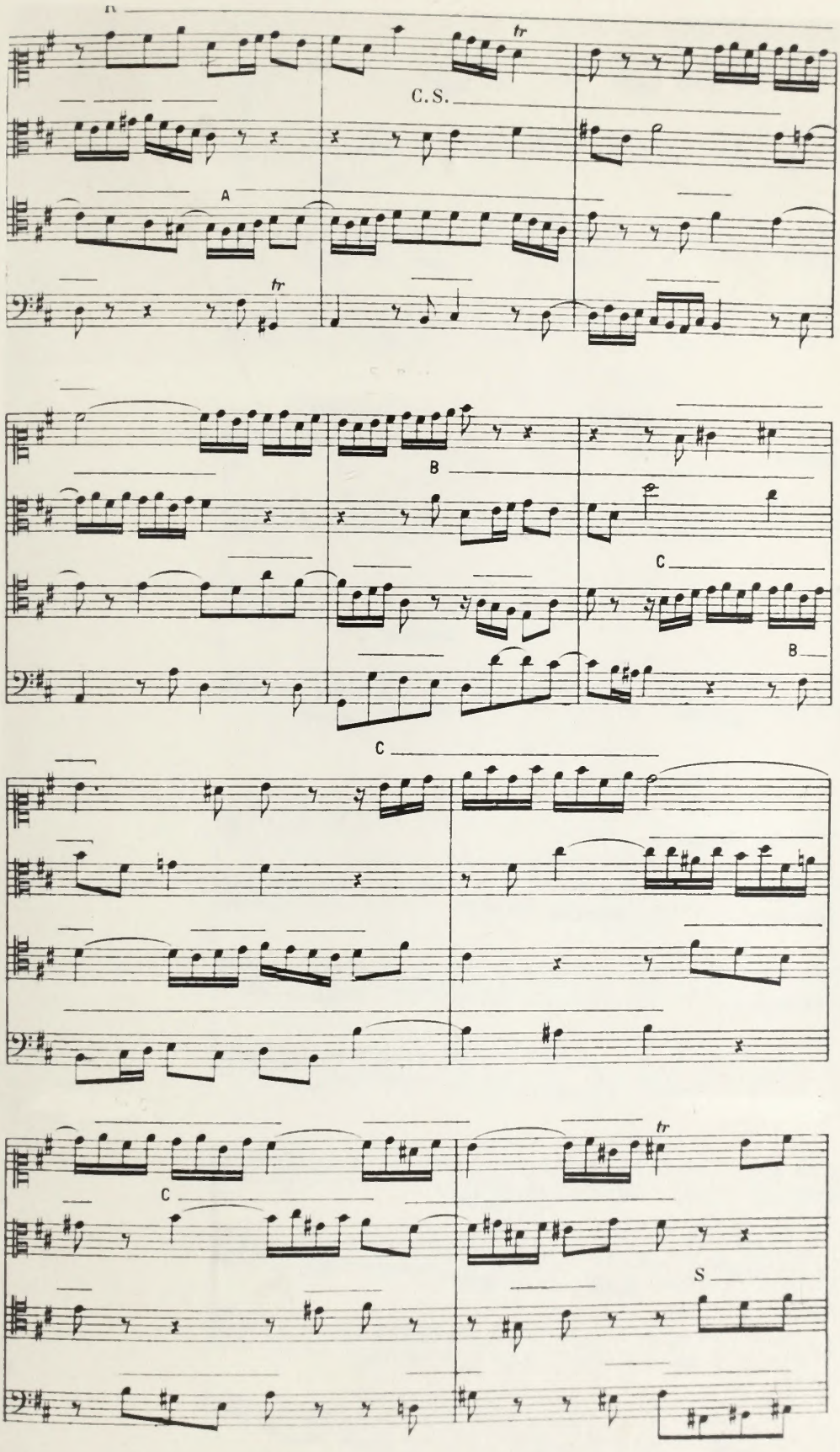
3 / 8


C.S.
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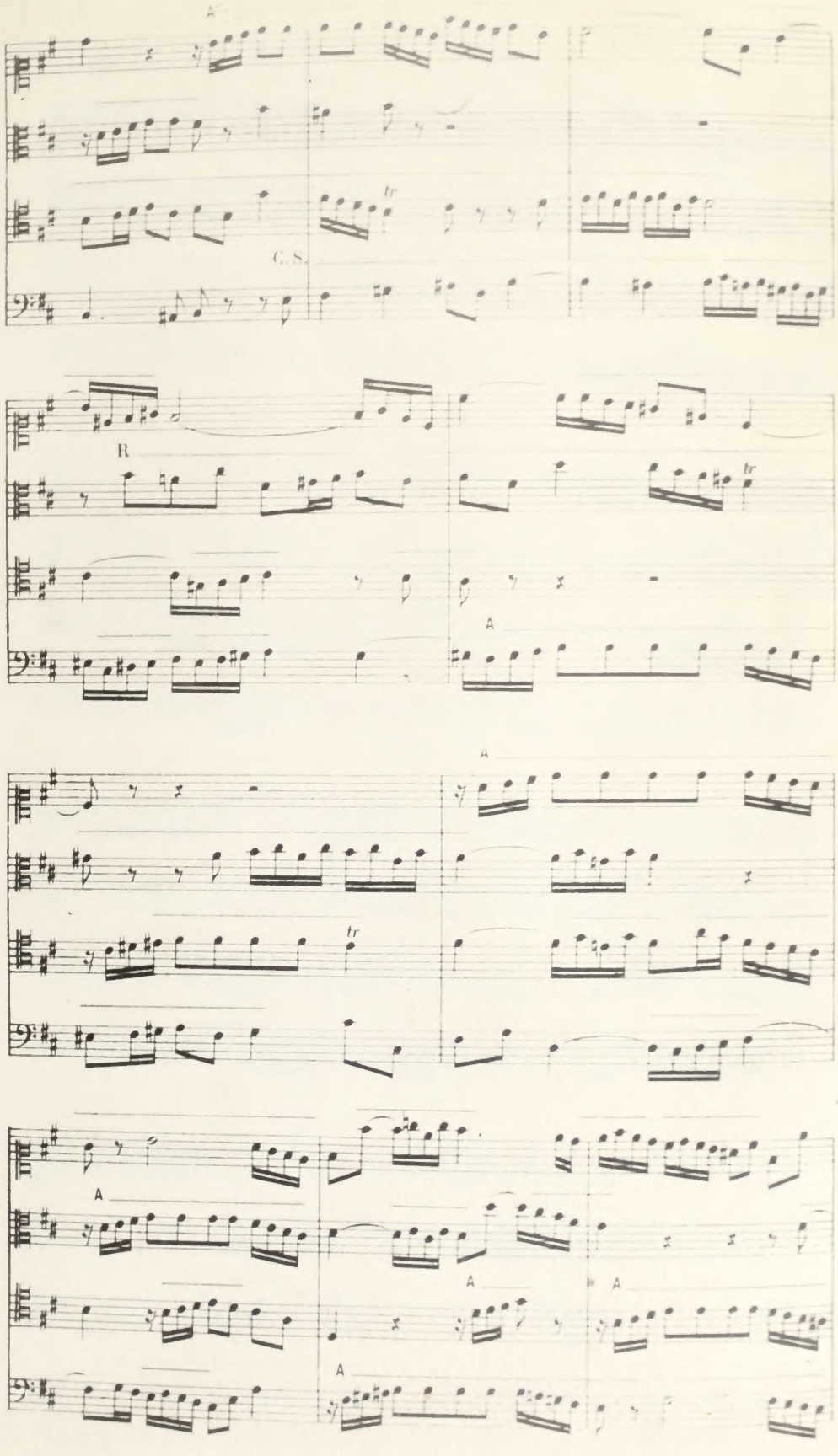
319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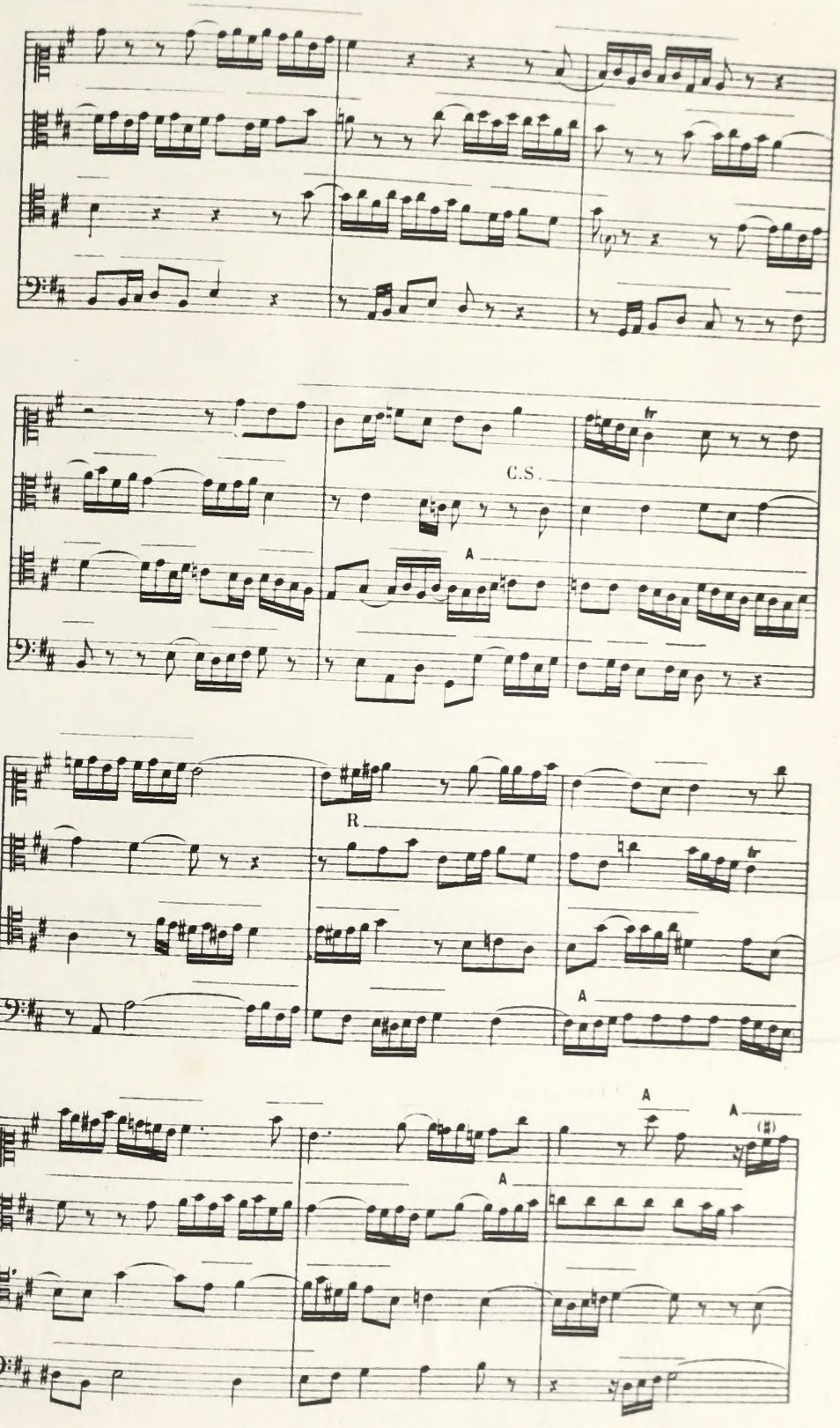
C.S.
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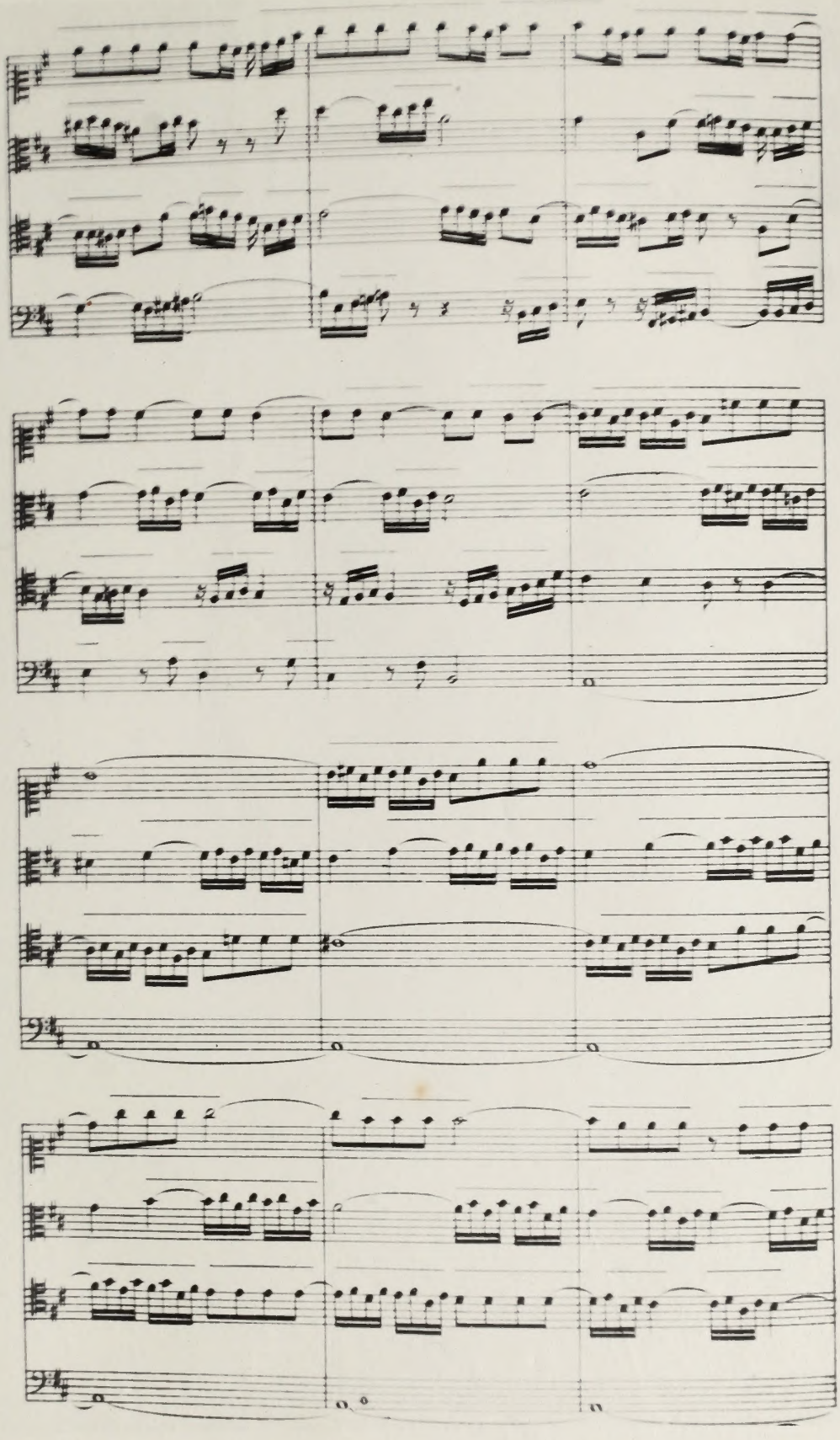
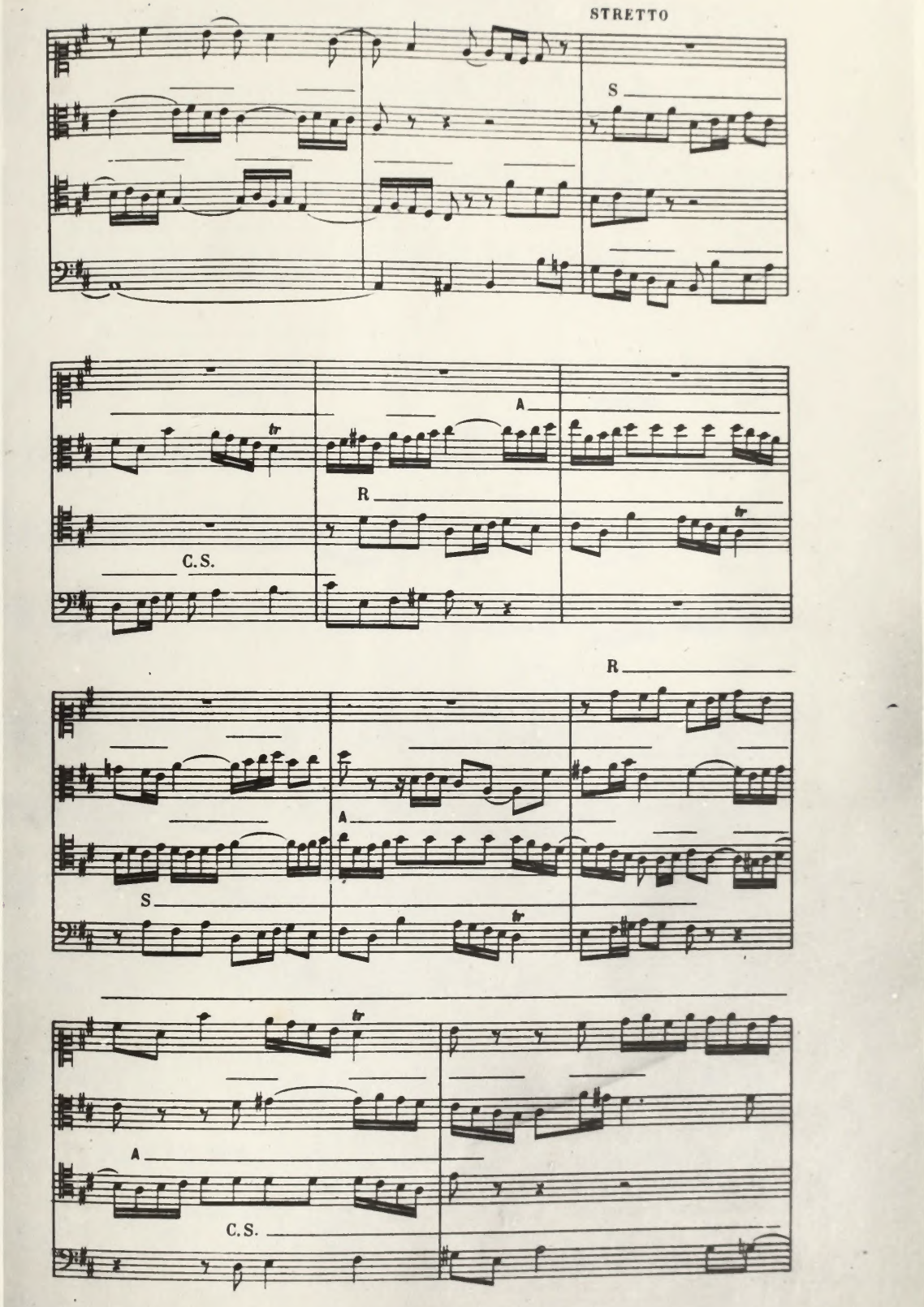


322


STRETTO
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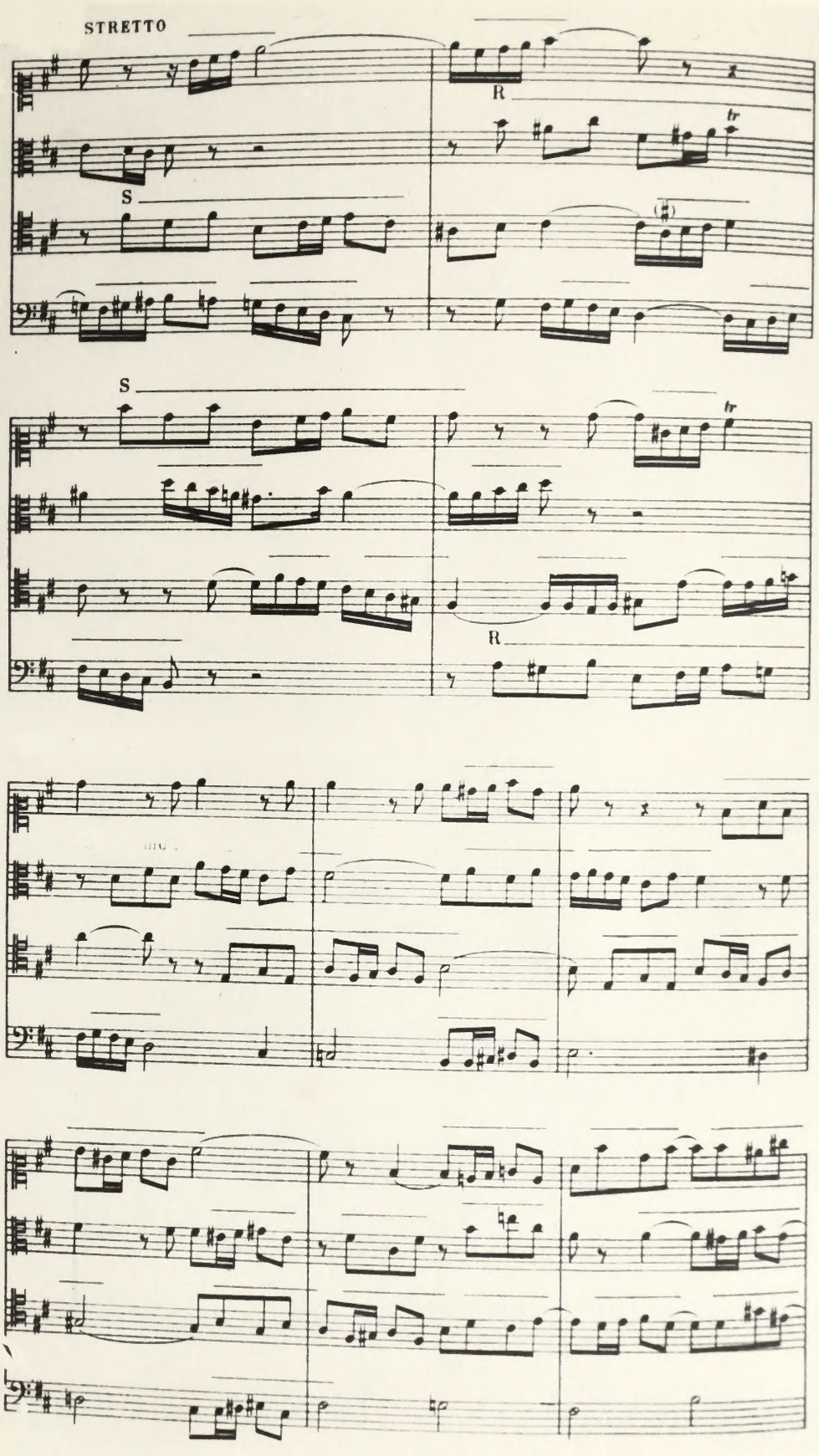
STRETTO
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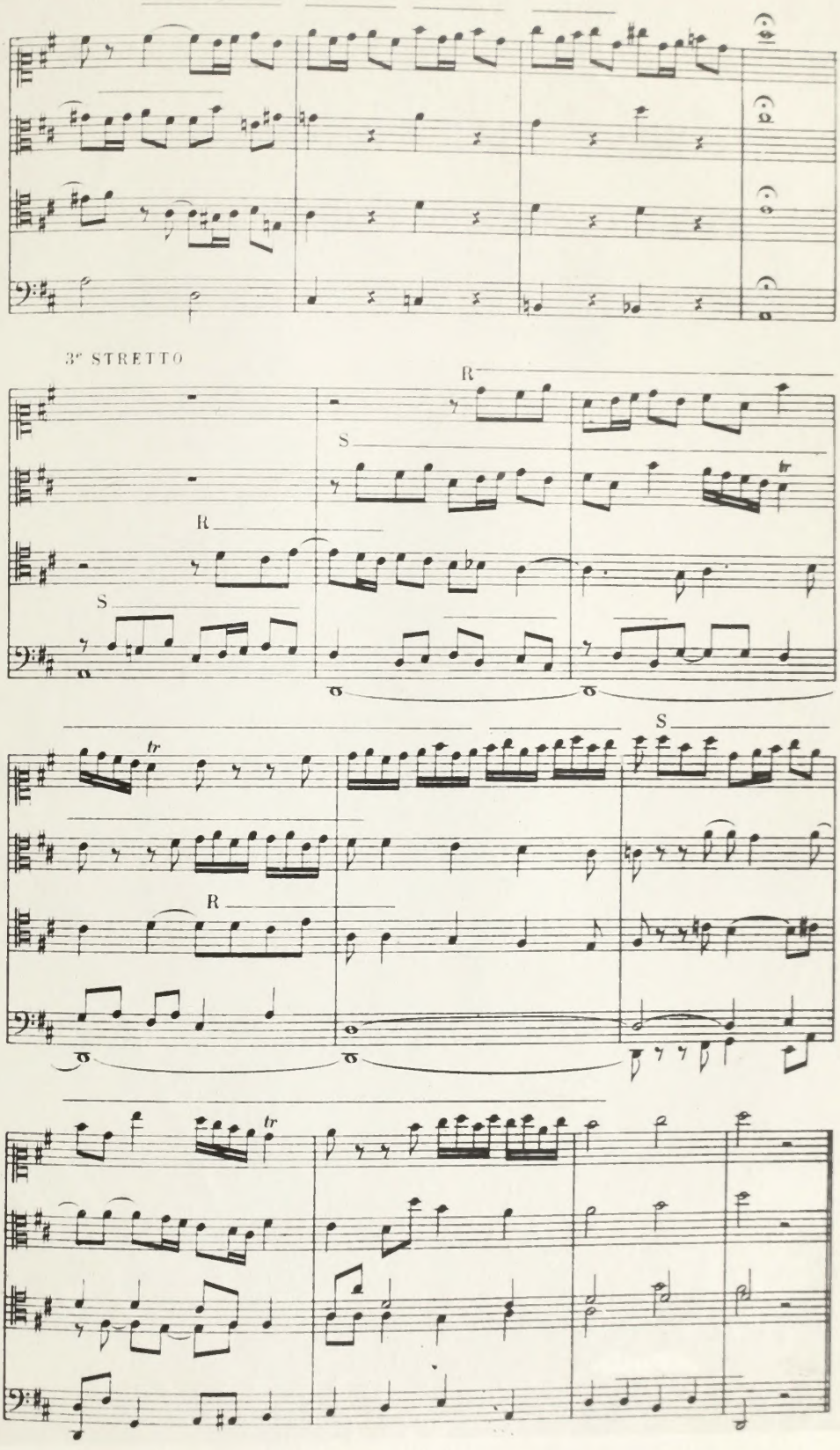
3e STRETTO
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EXPOSITION

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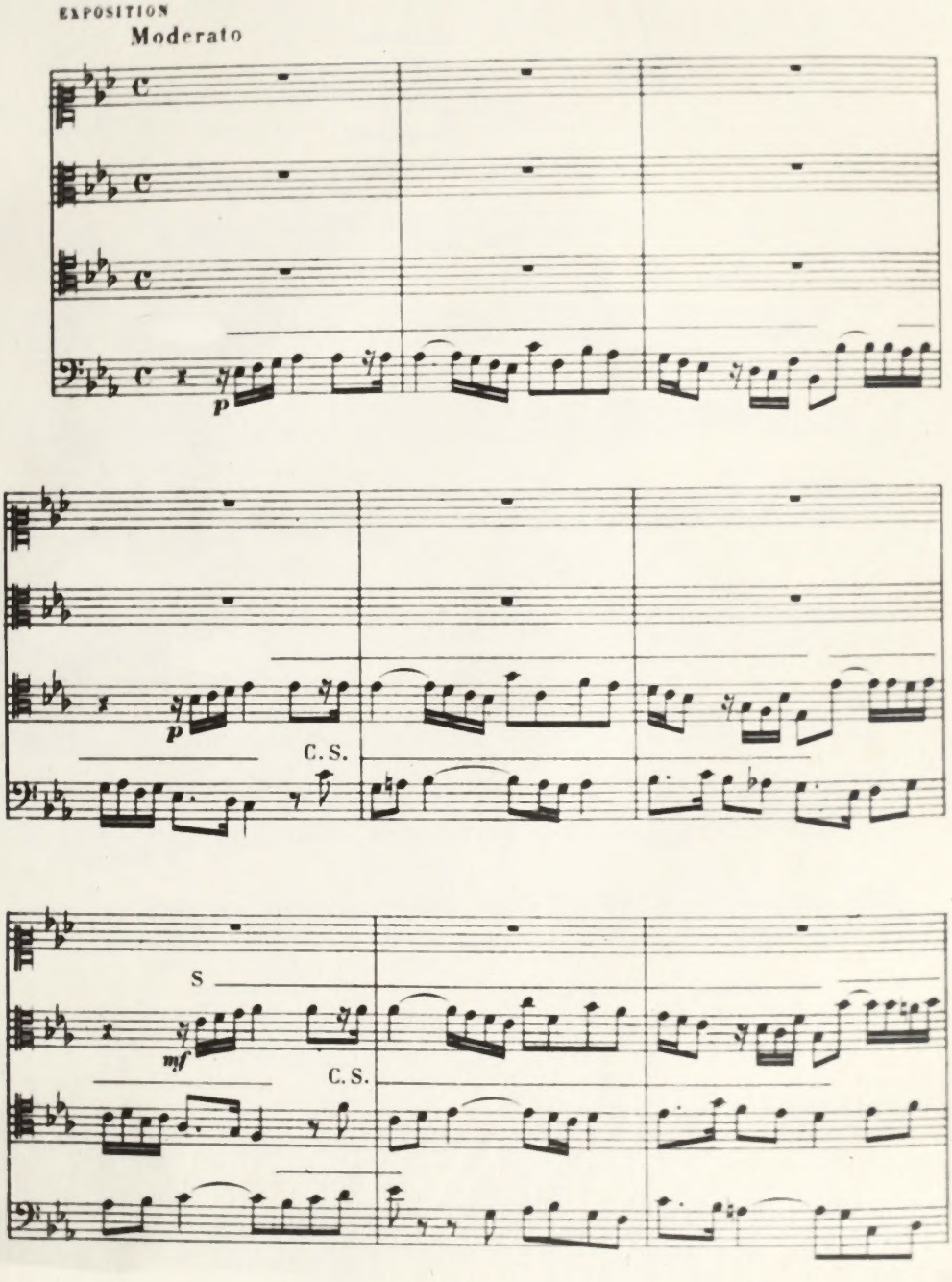

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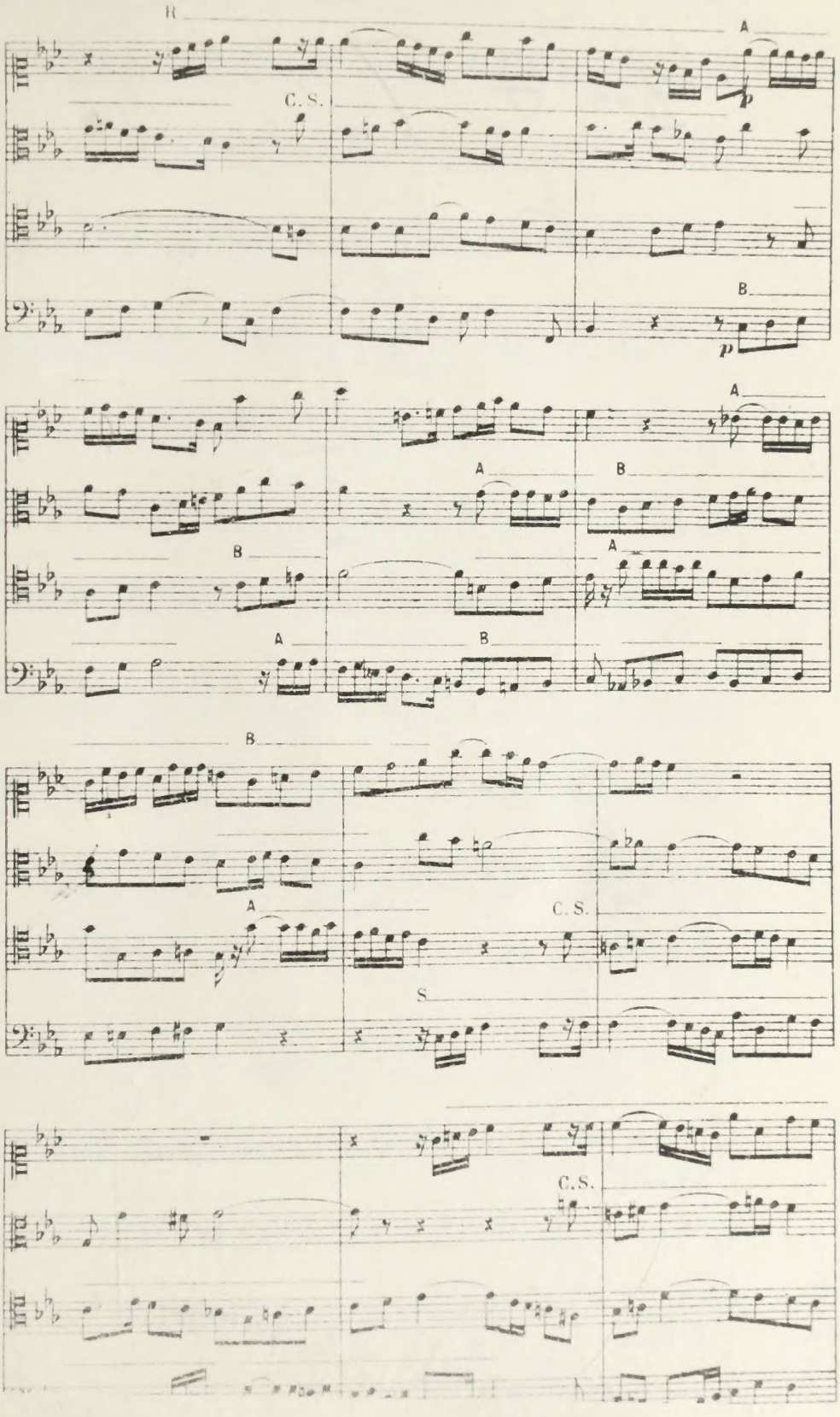
R
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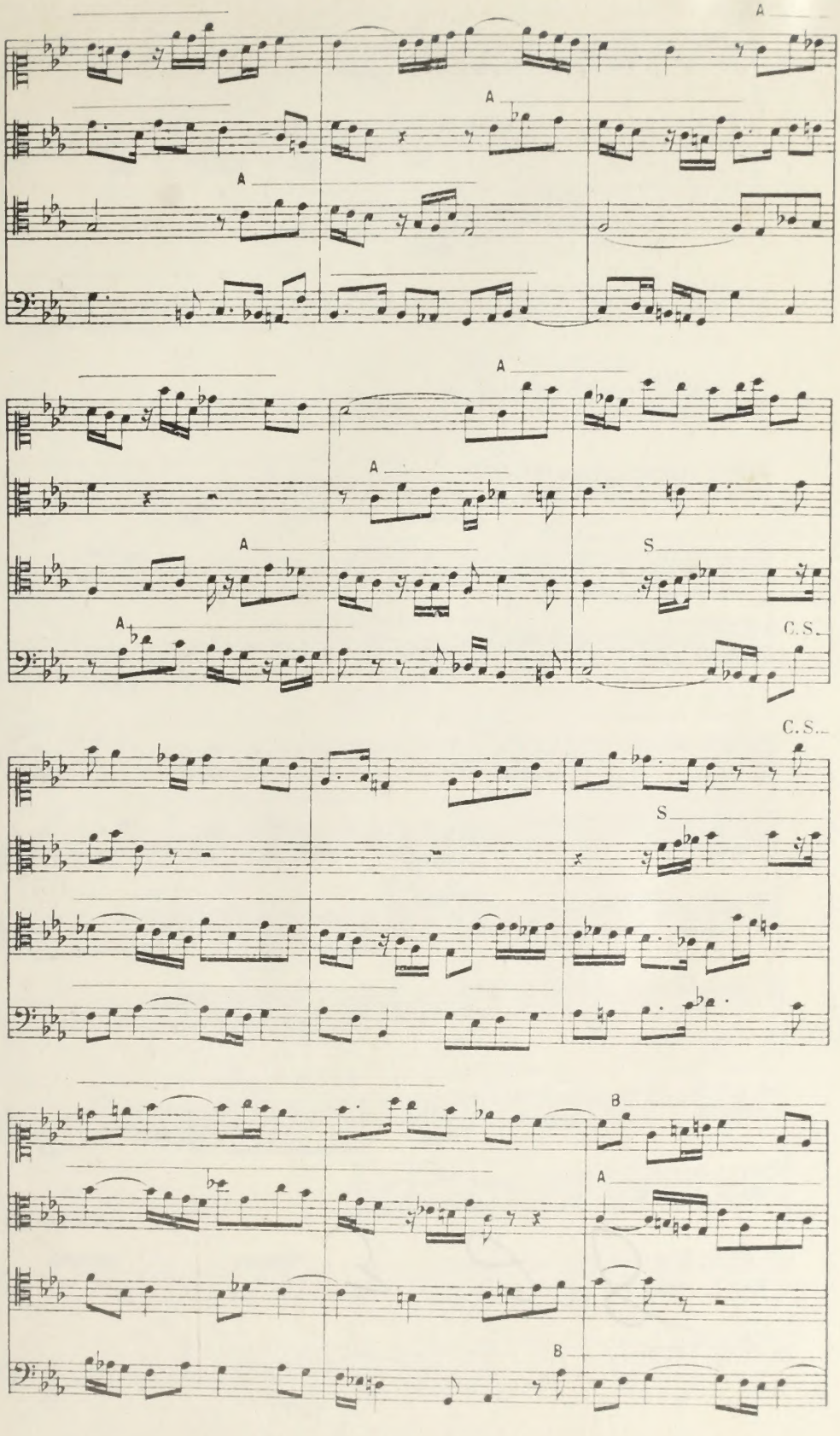
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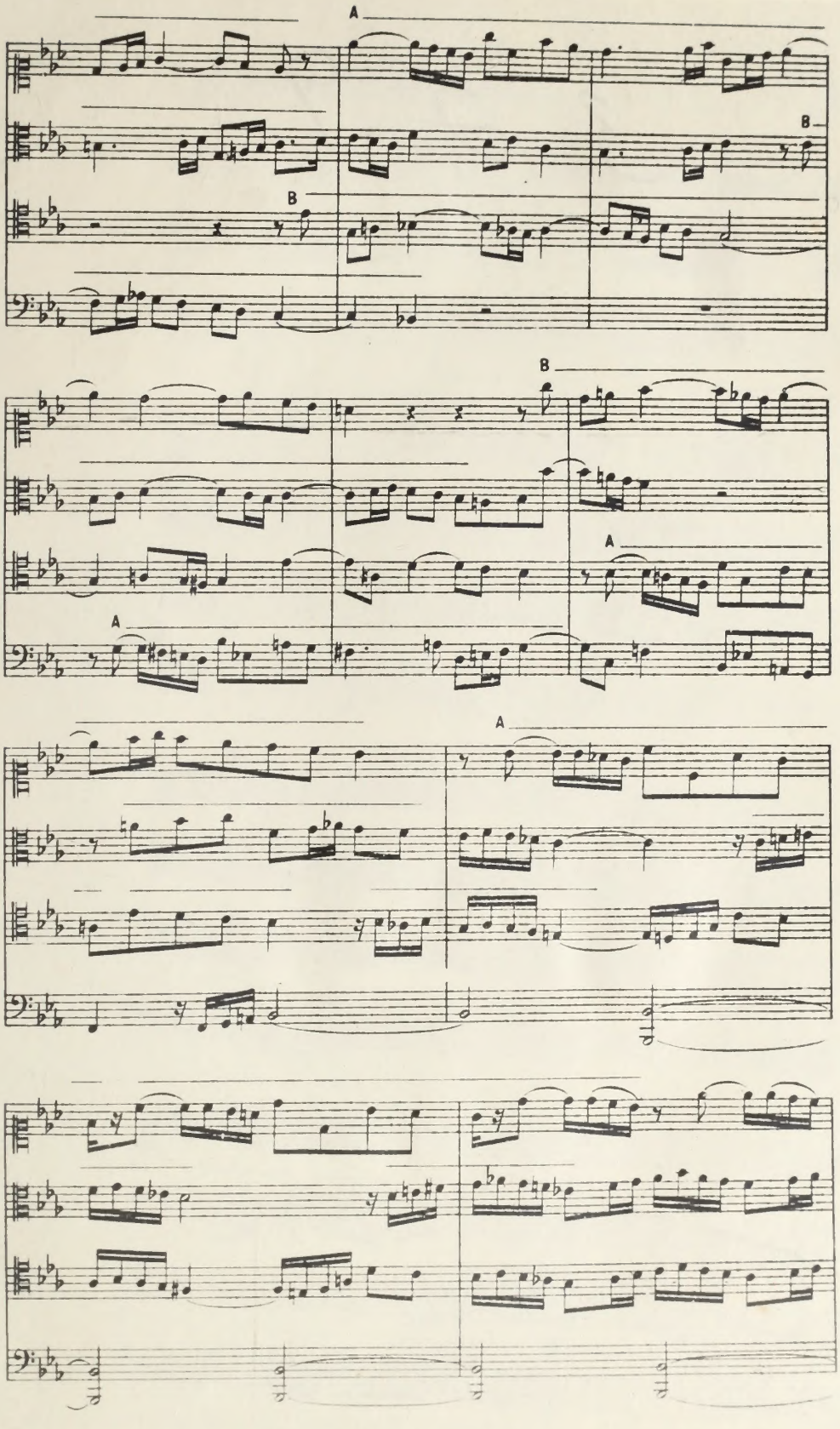
328

328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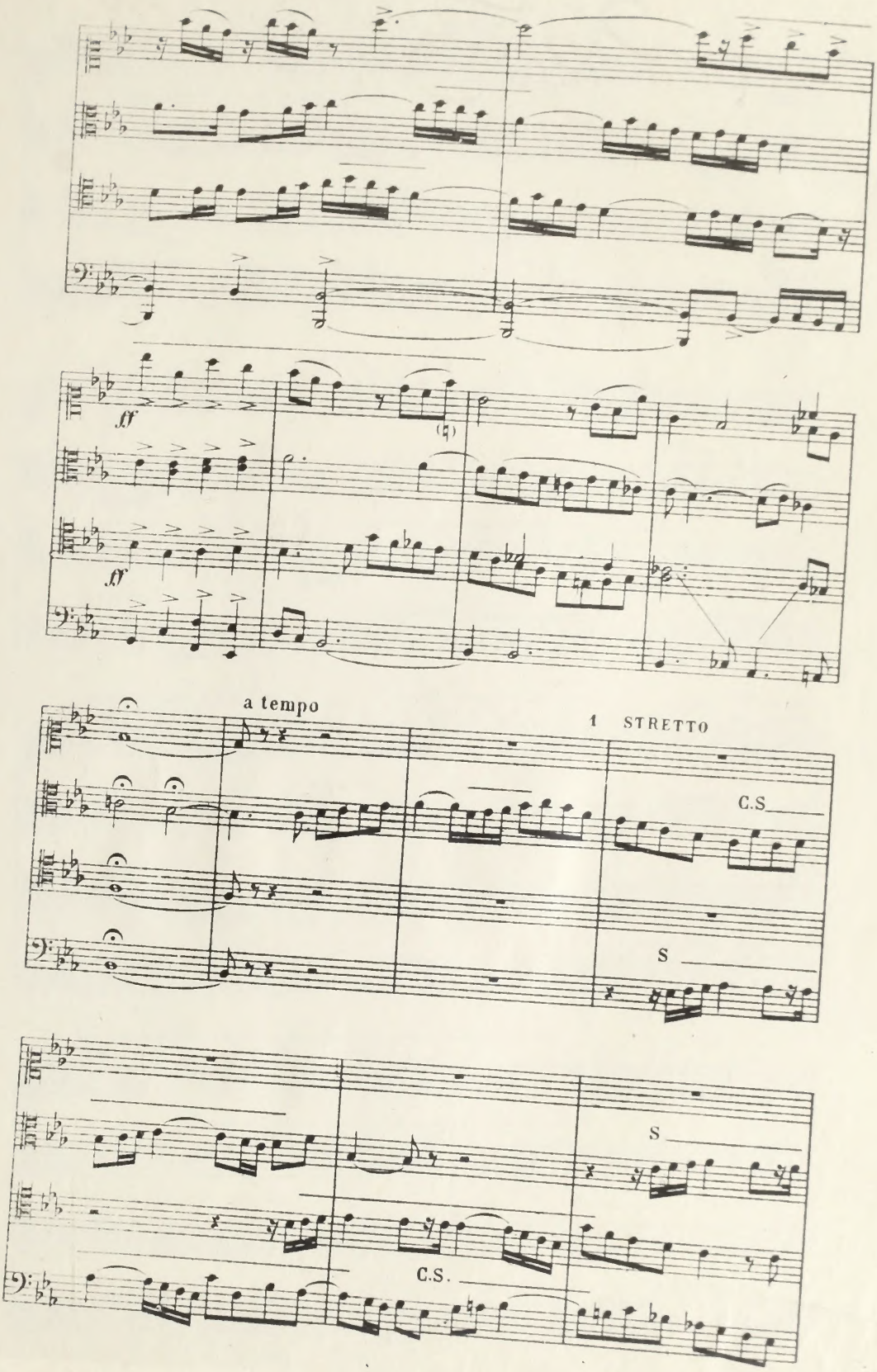
329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a tempo
1 STRETTO
C.S
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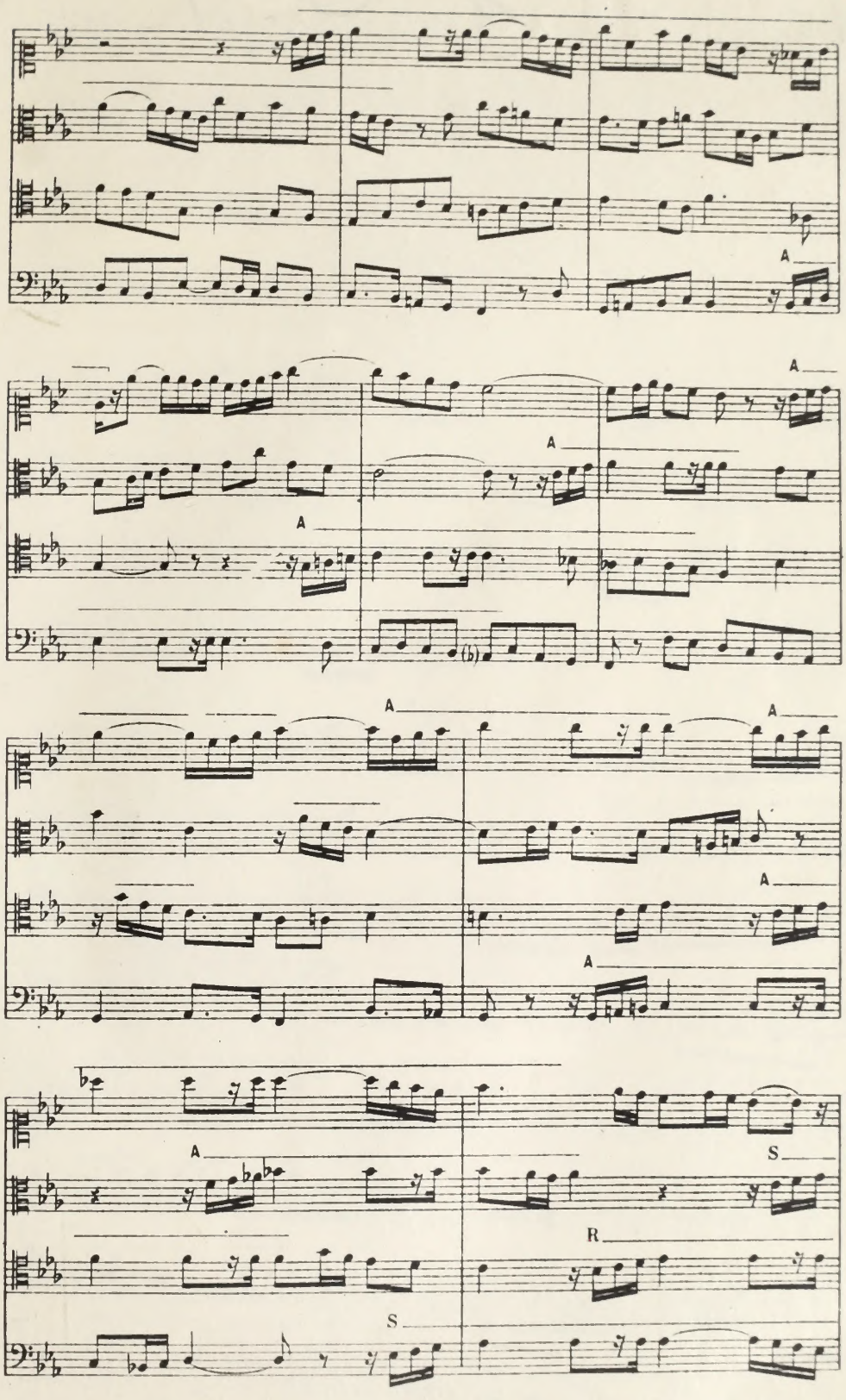
C.S.

330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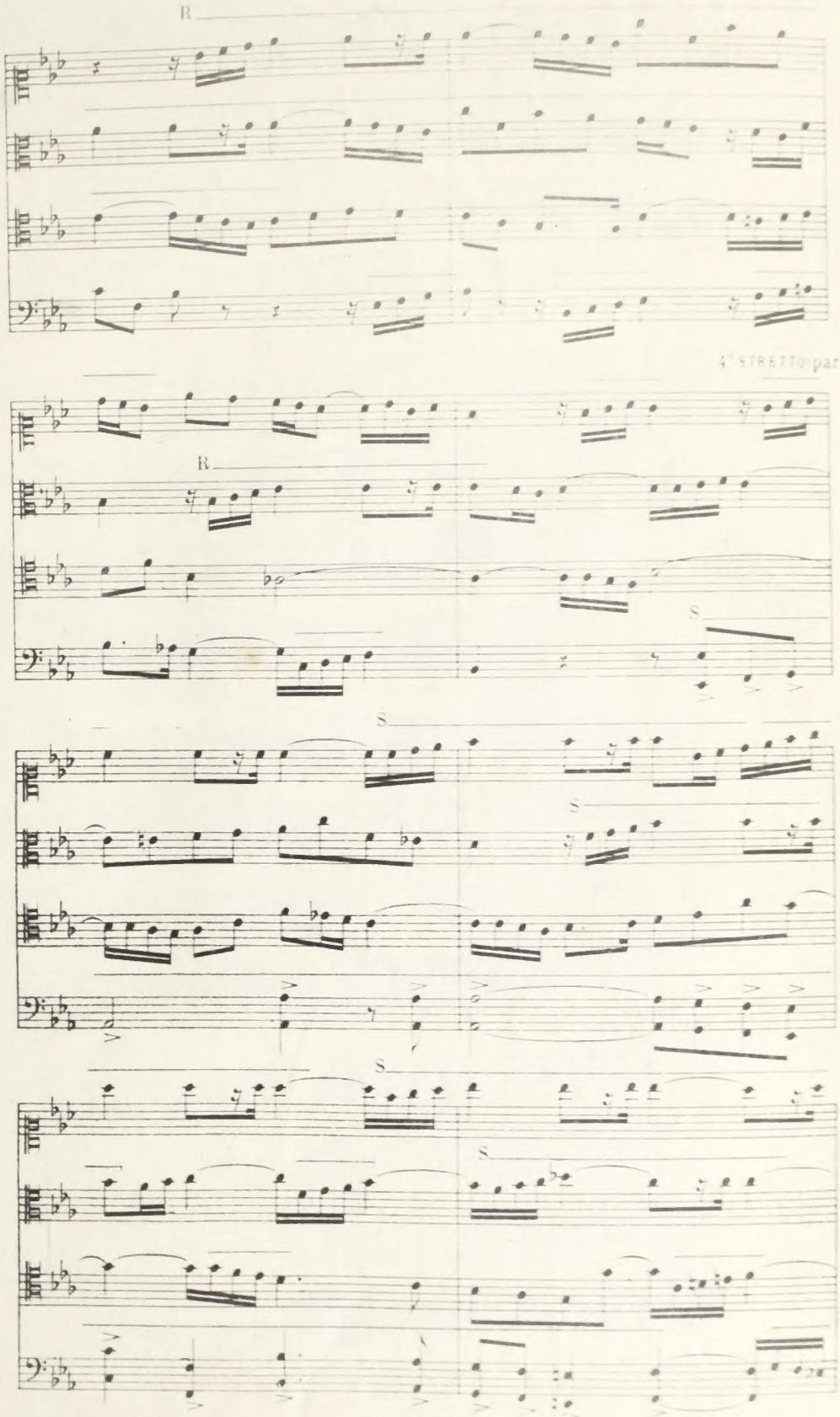
331


R
4° STRETTO par
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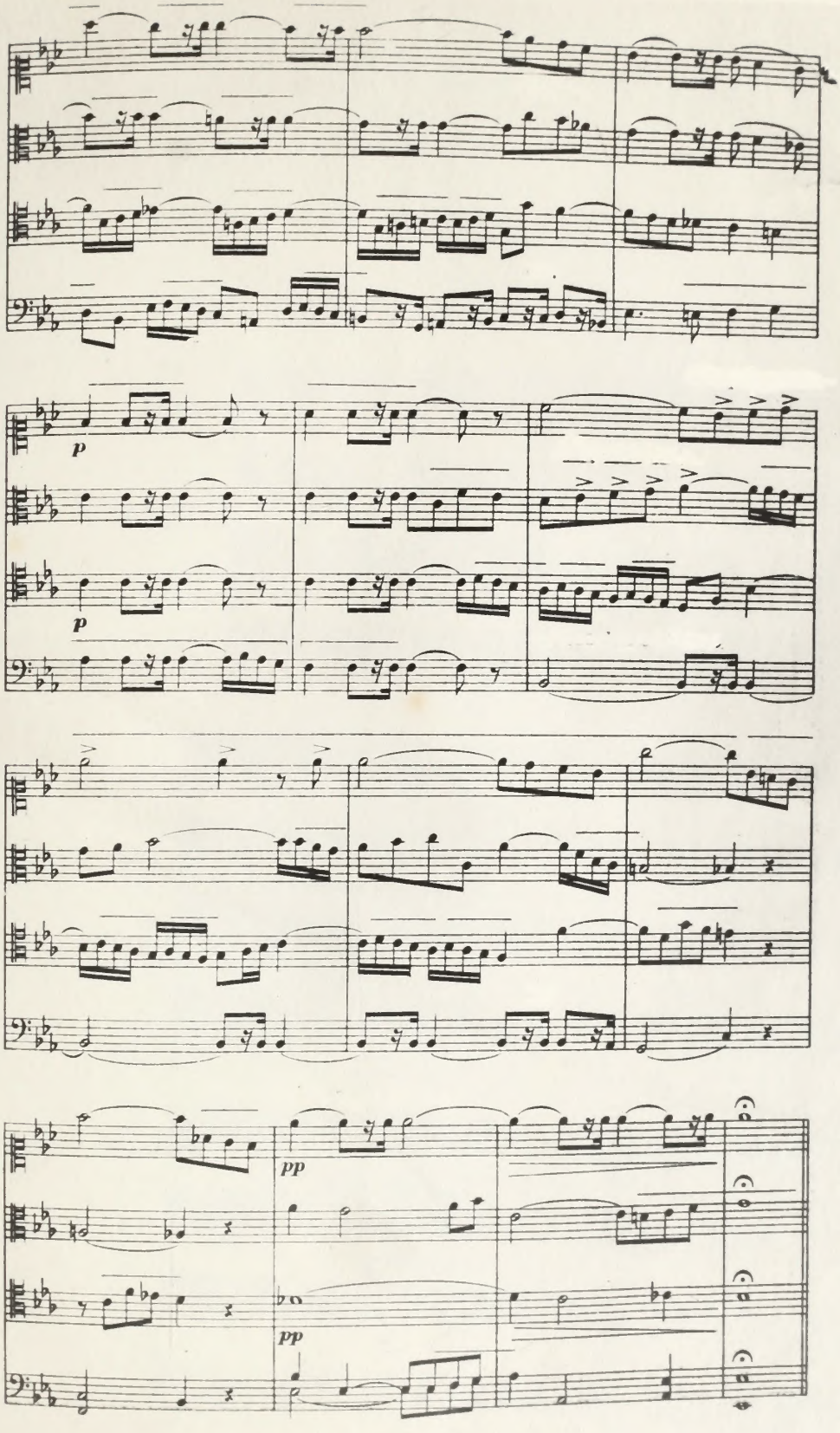
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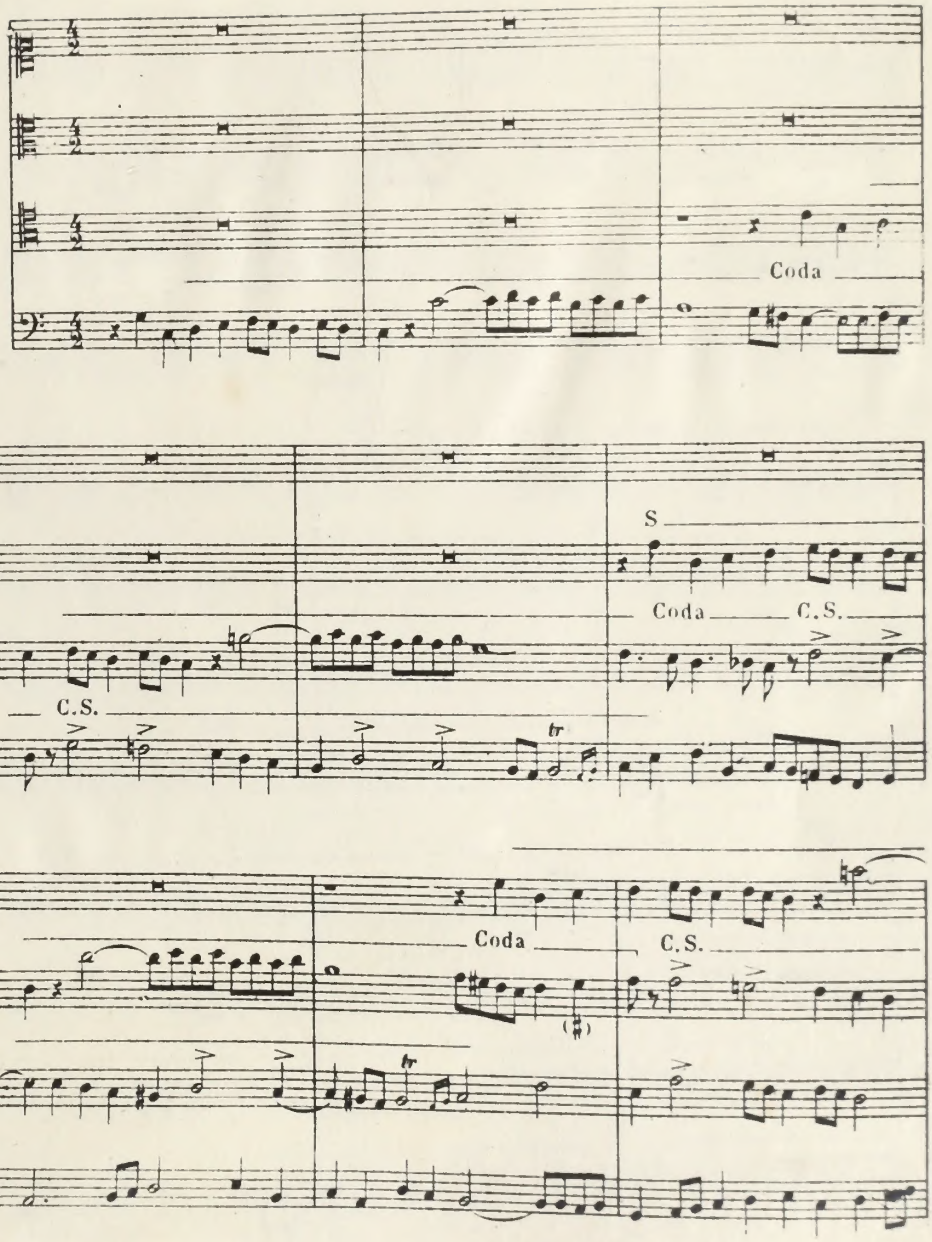
Coda
S
Coda
C.S.
C.S.
Coda
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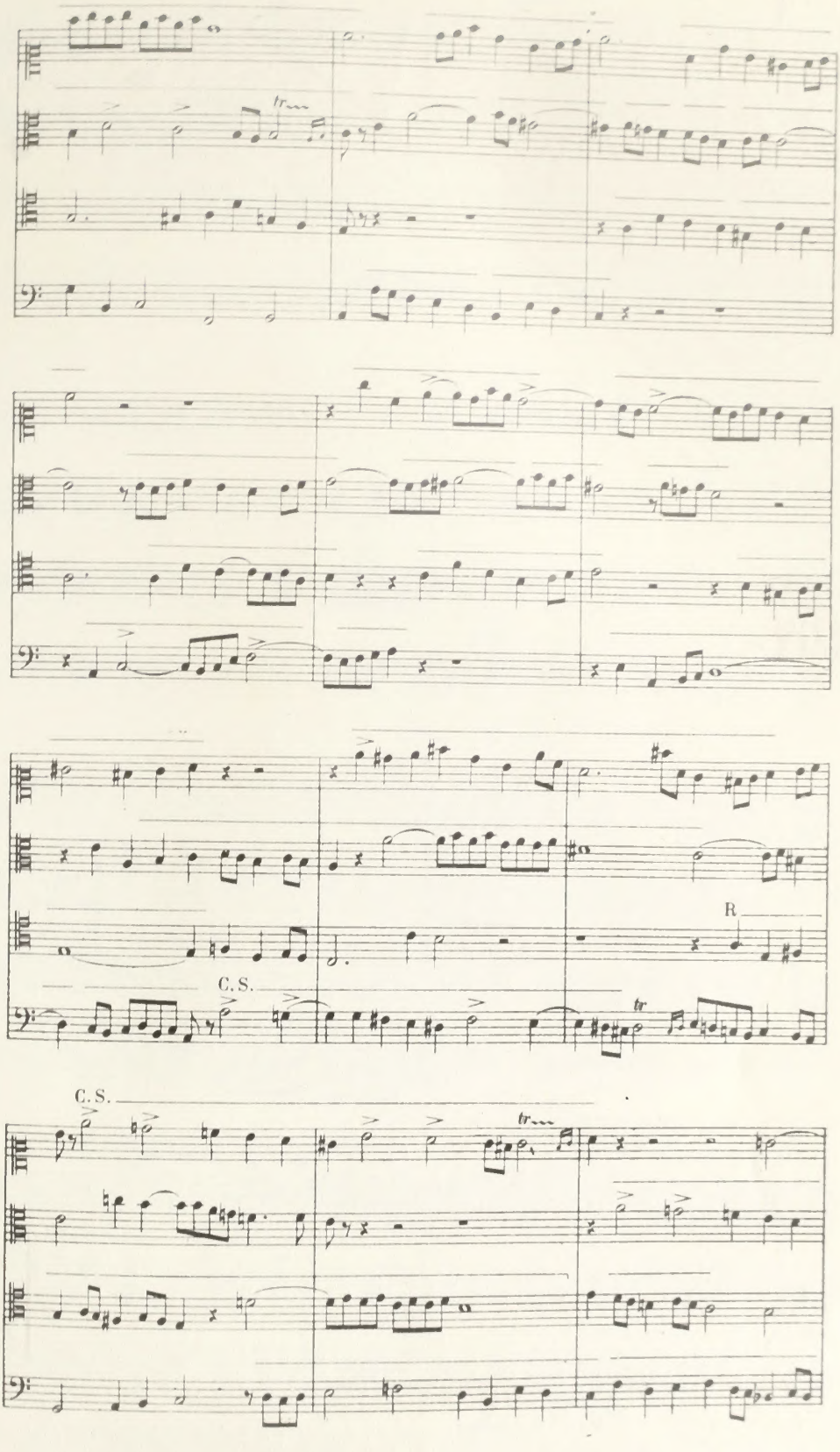
334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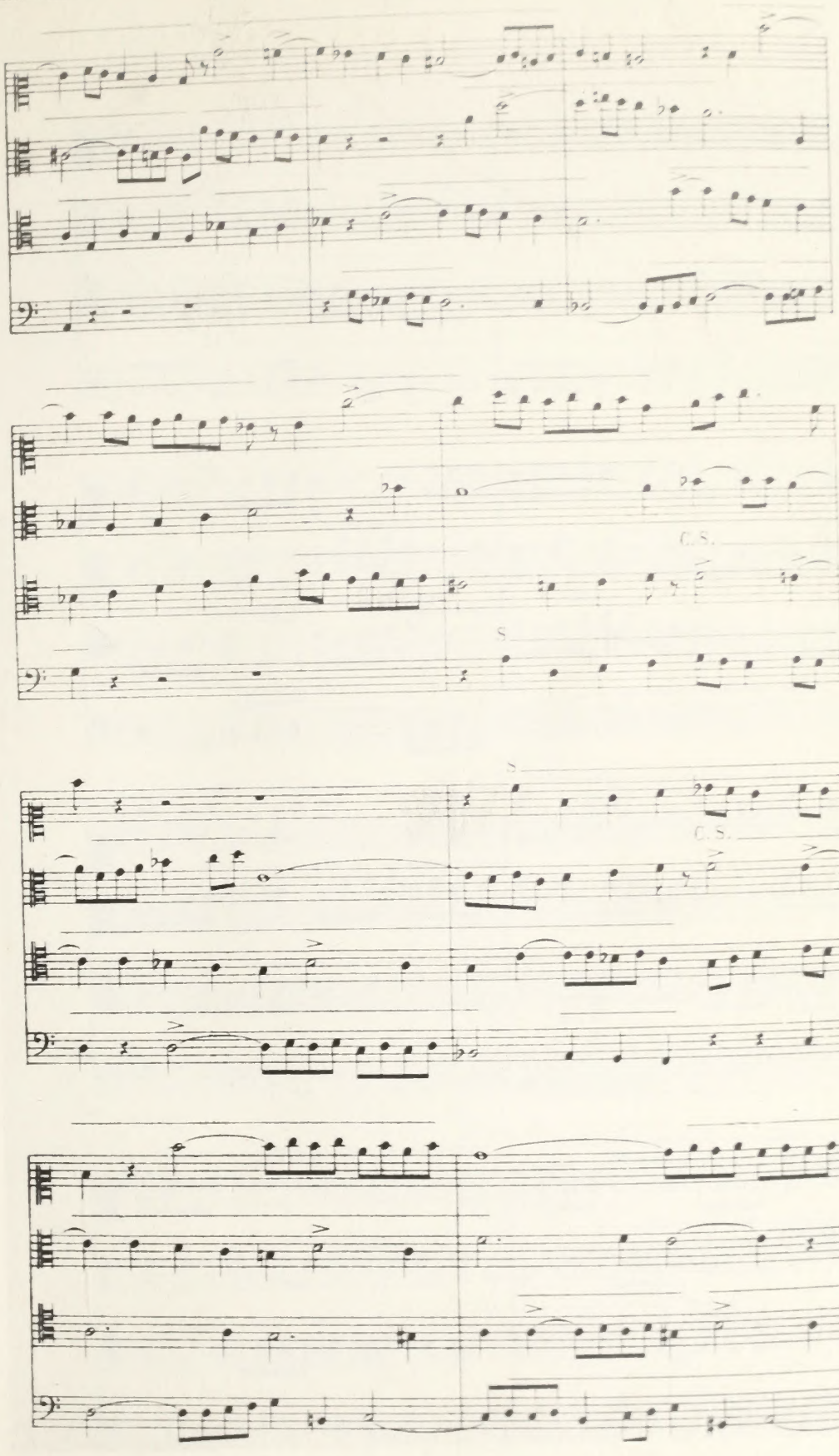
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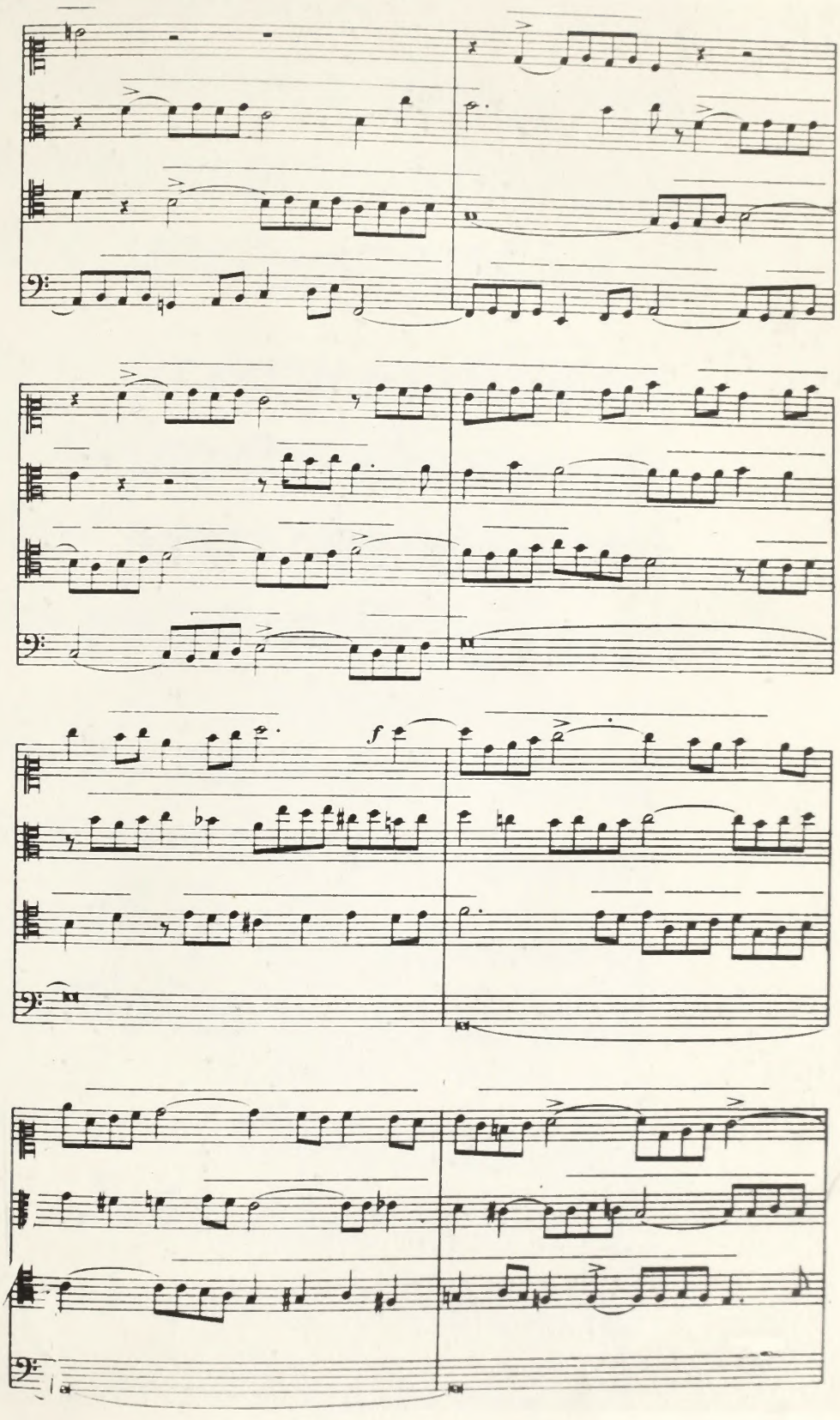
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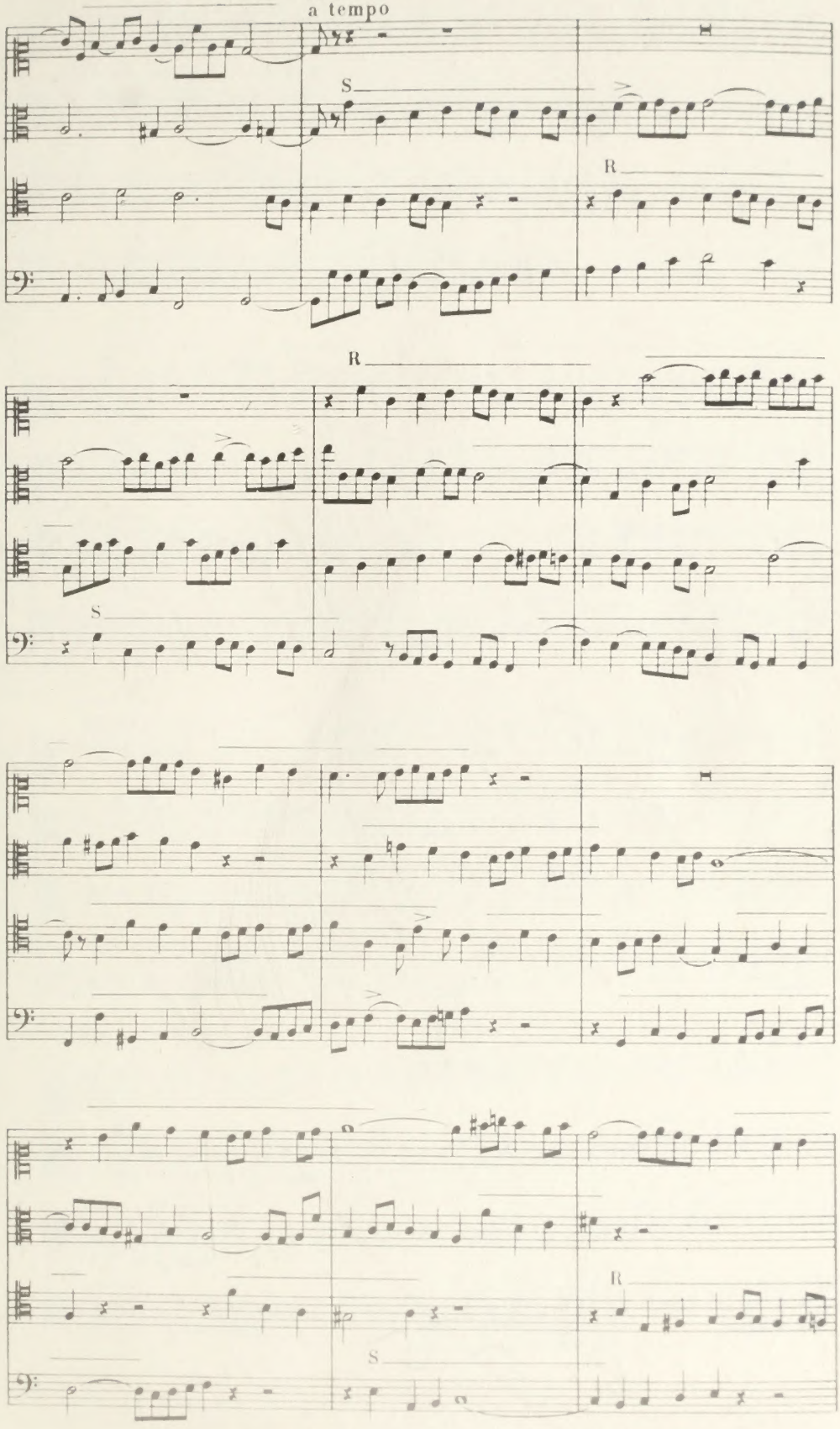
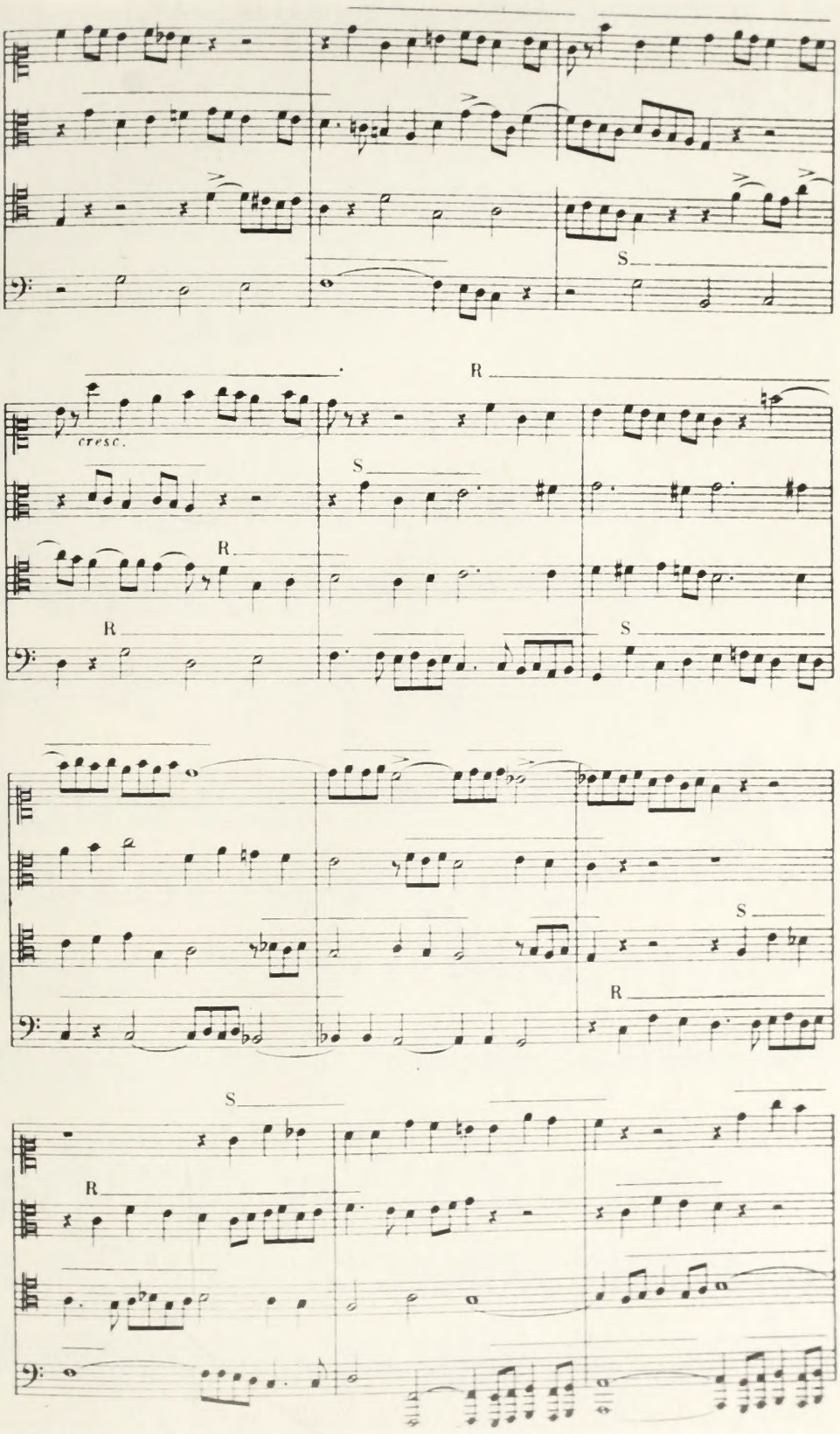
1ste STRETTO
a tempo



338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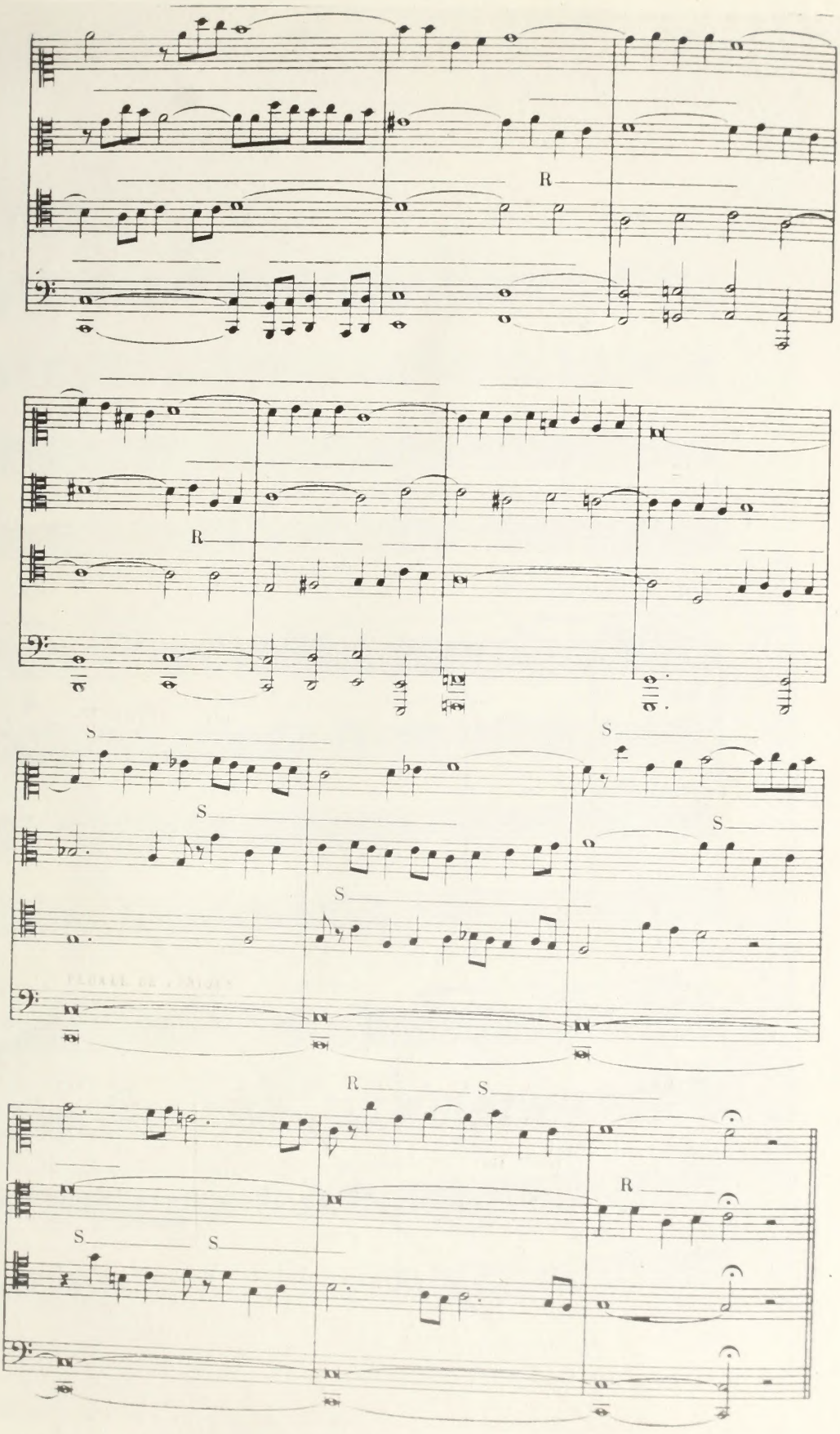
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EXPOSITION

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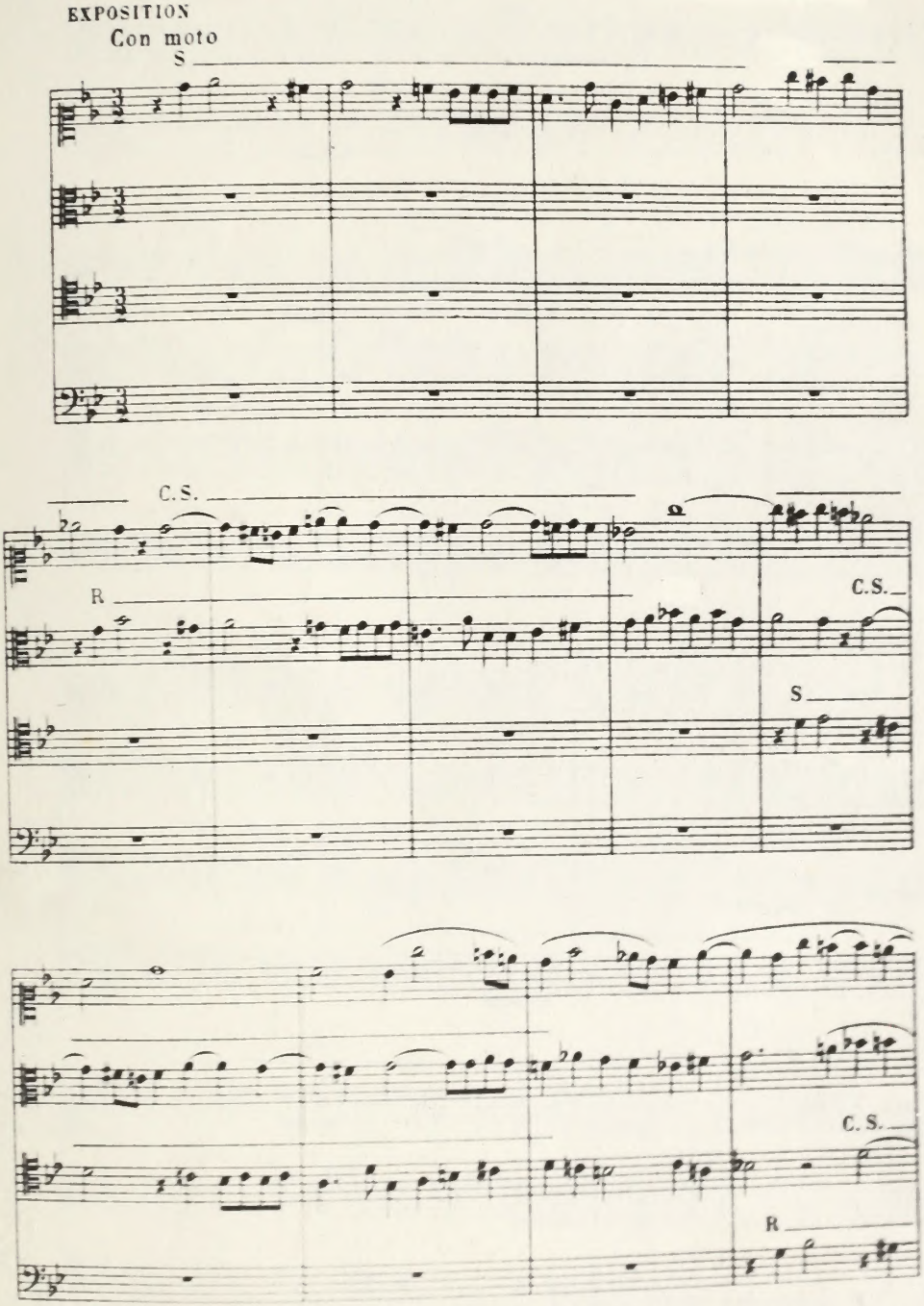

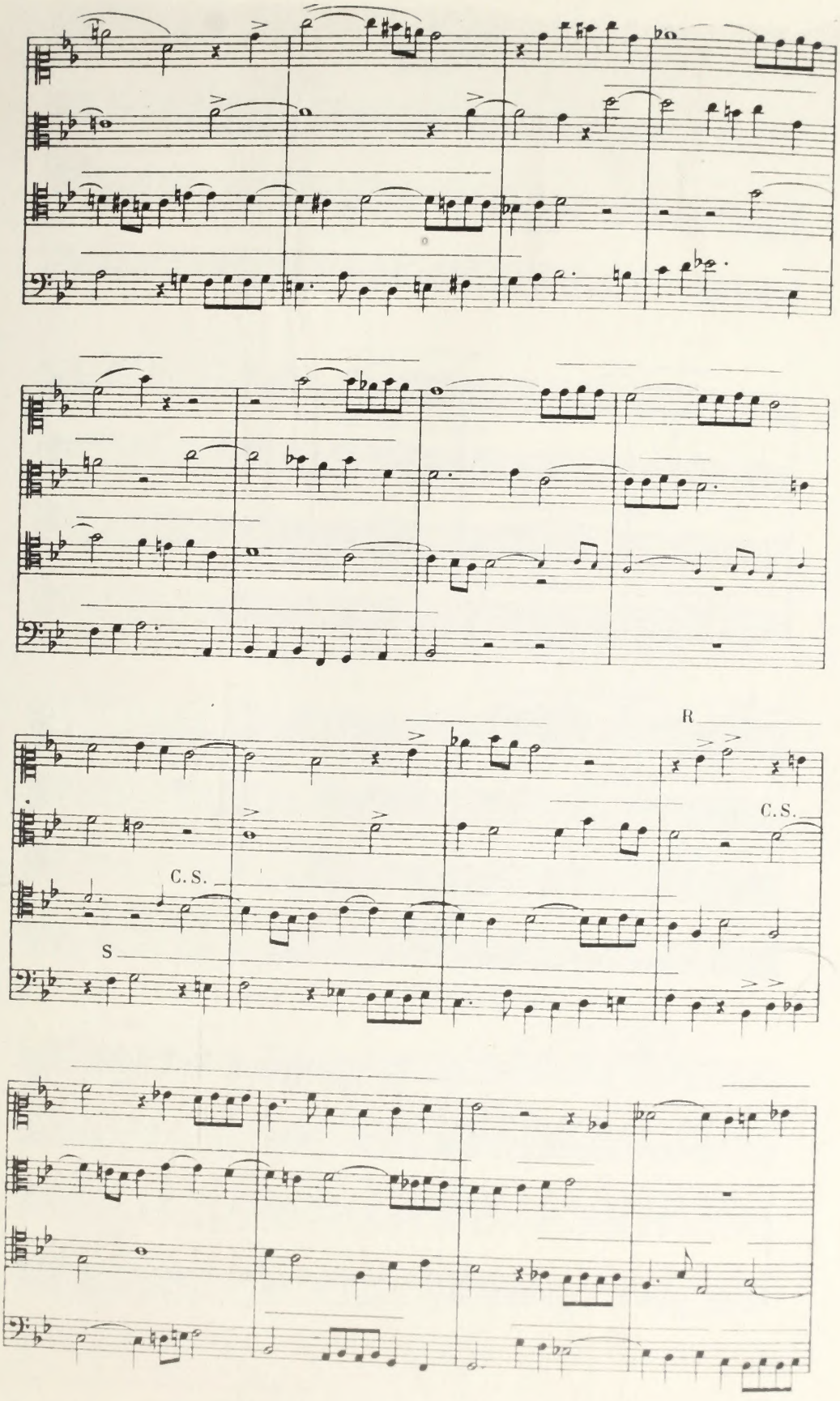
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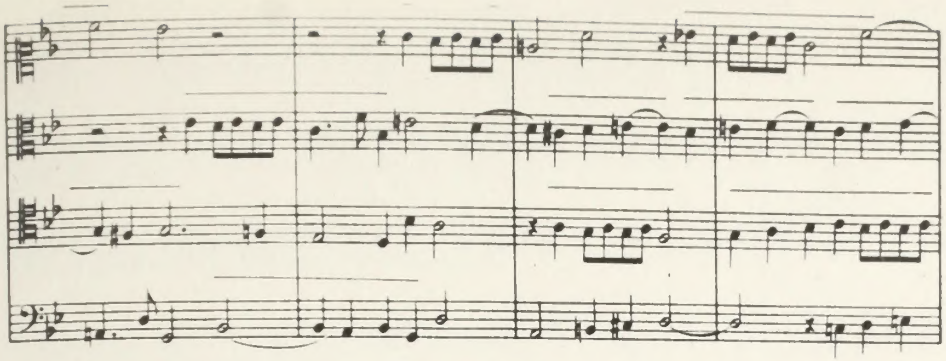

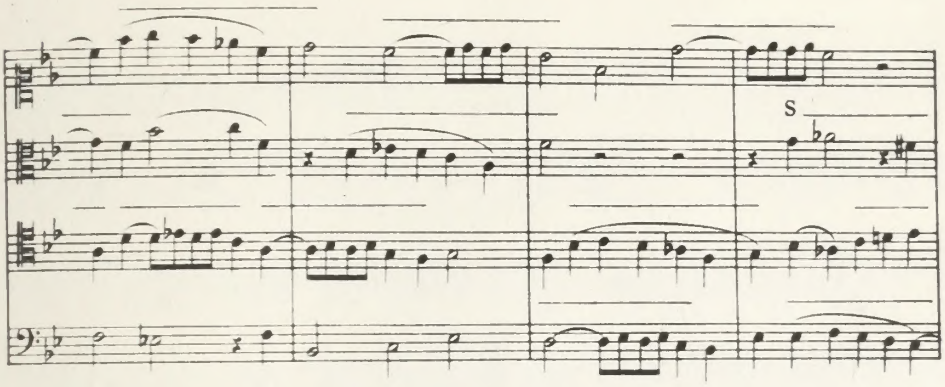
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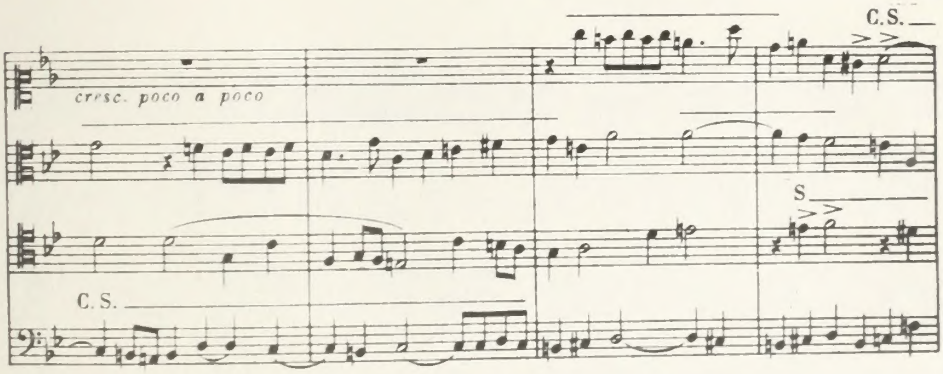
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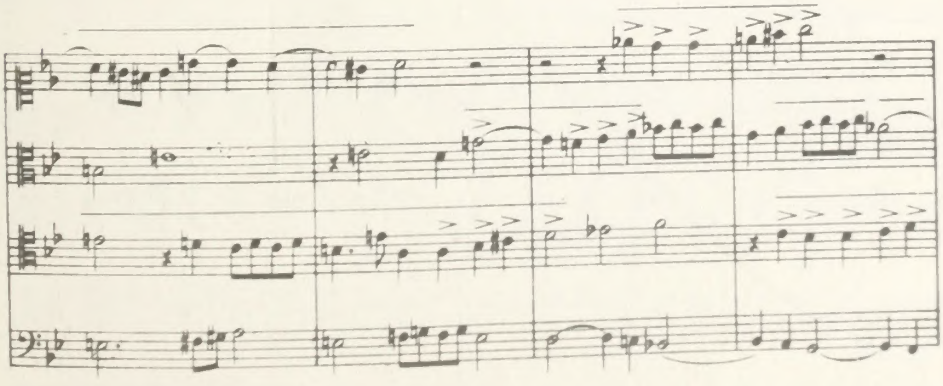

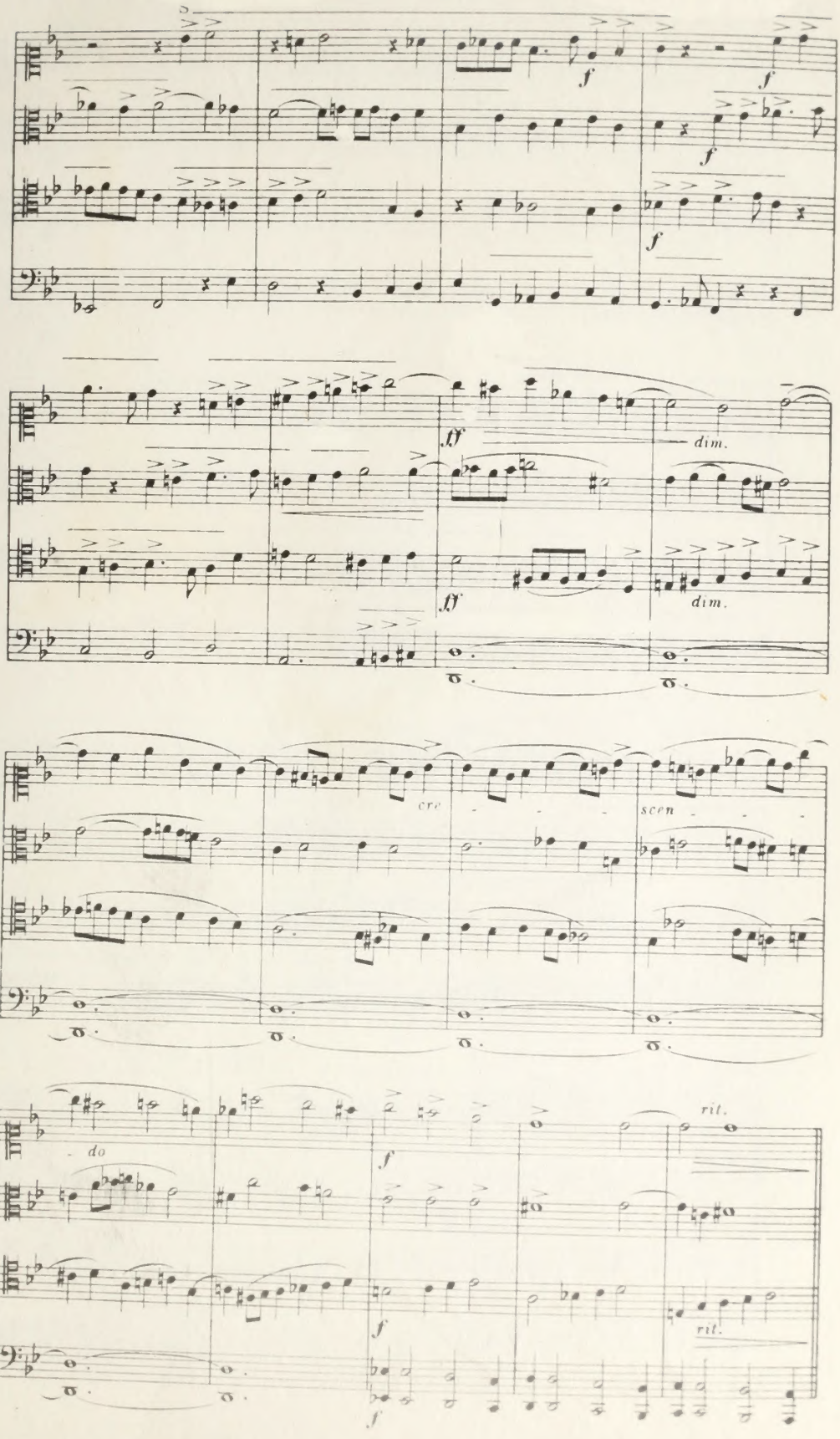
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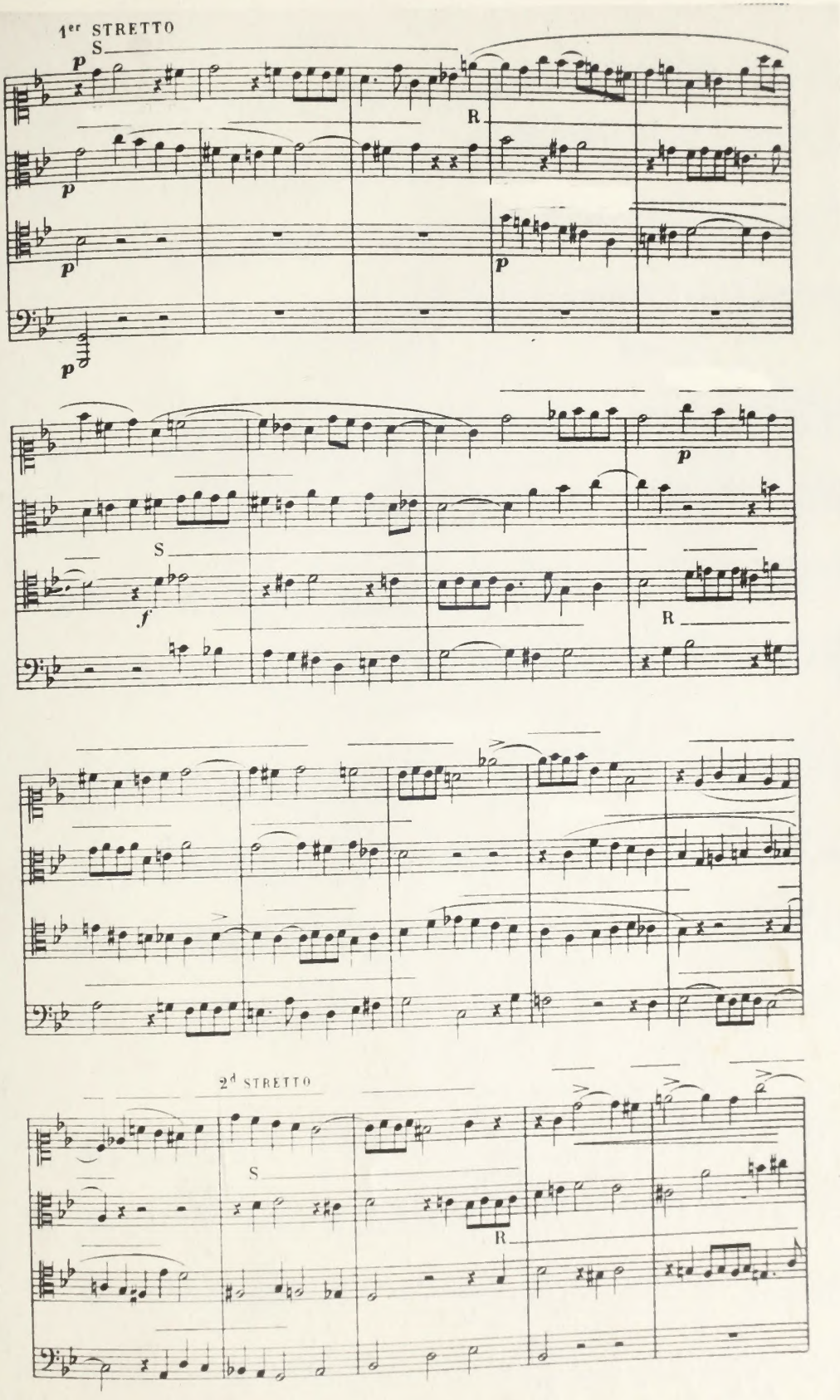
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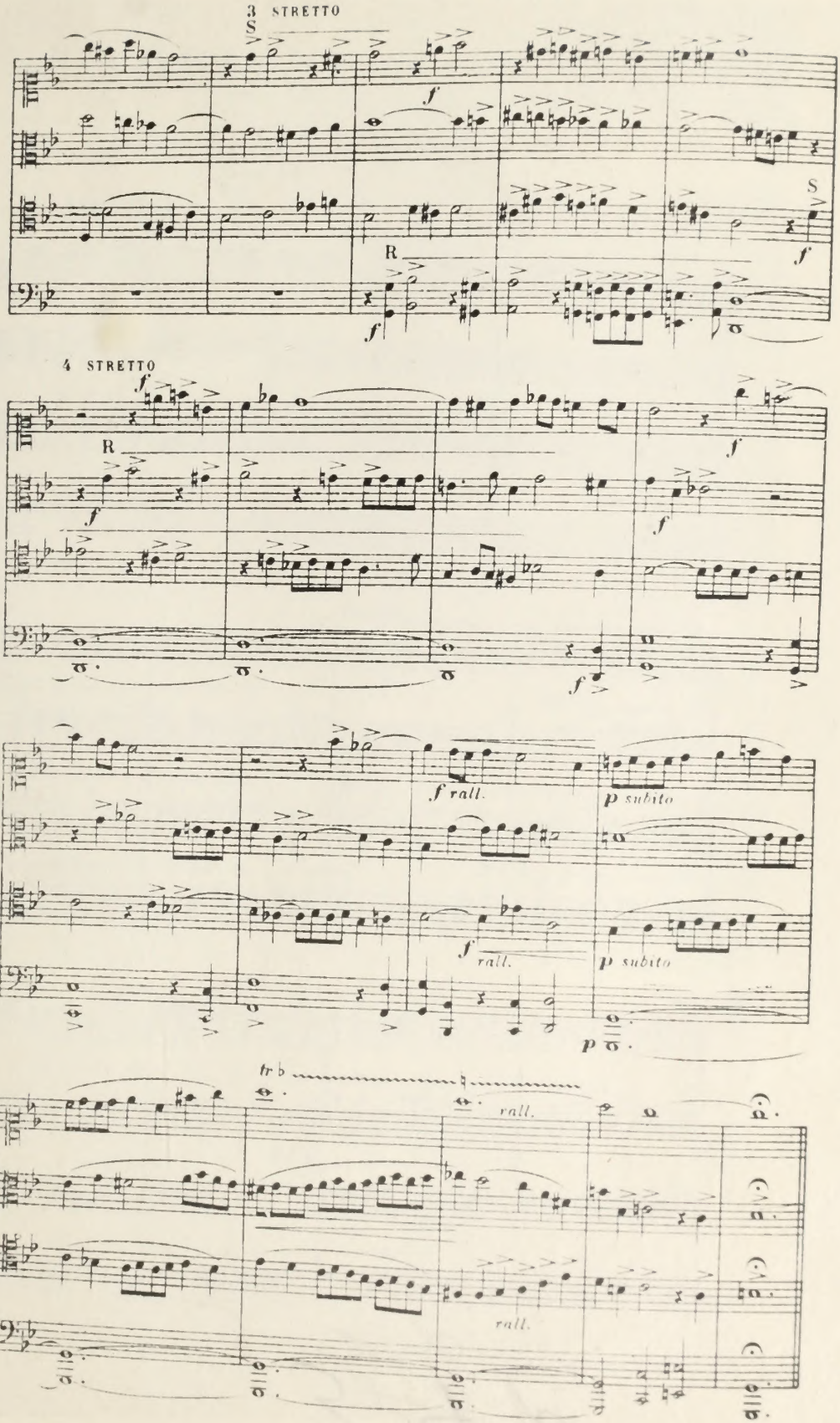
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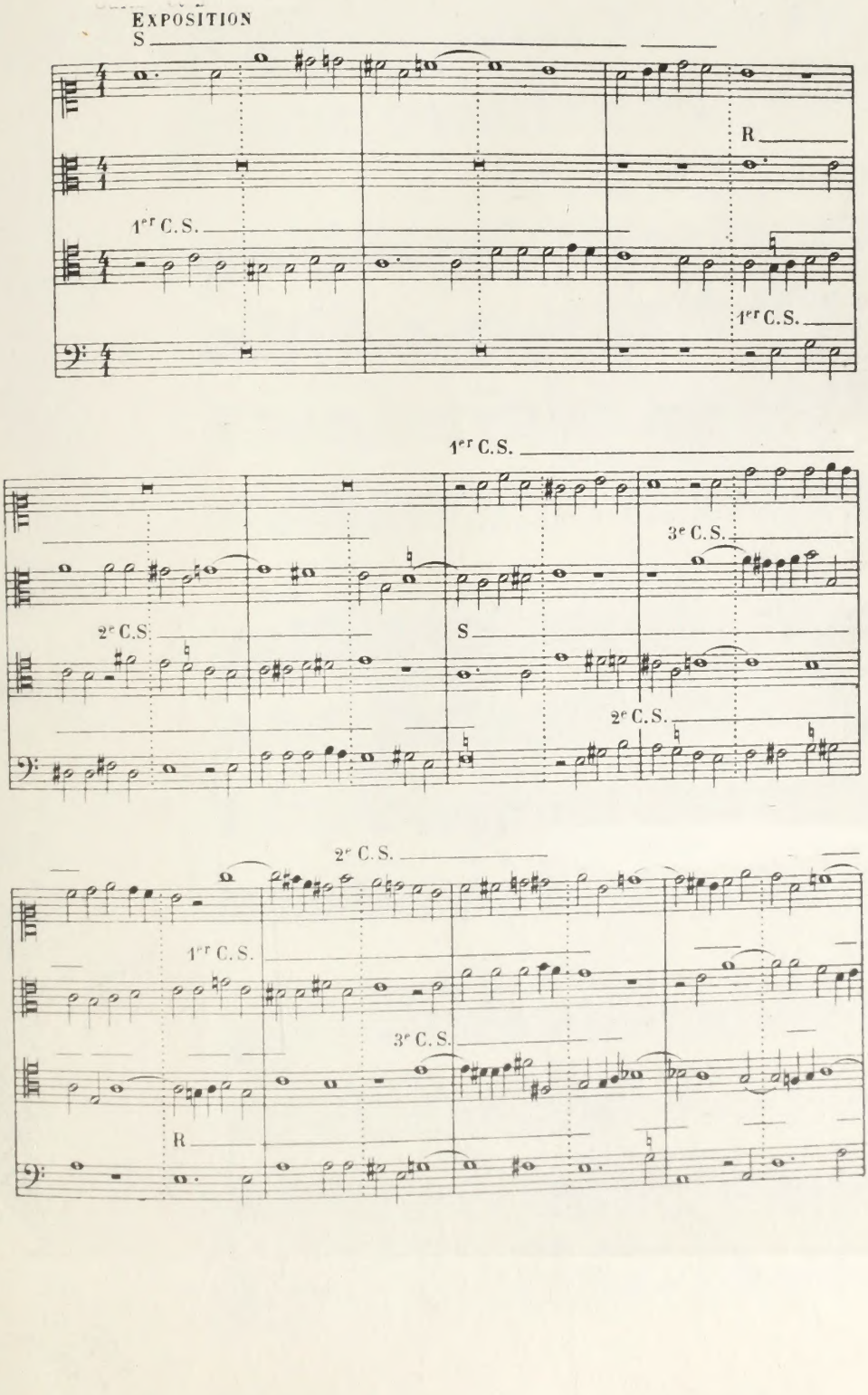
EXPOSITION
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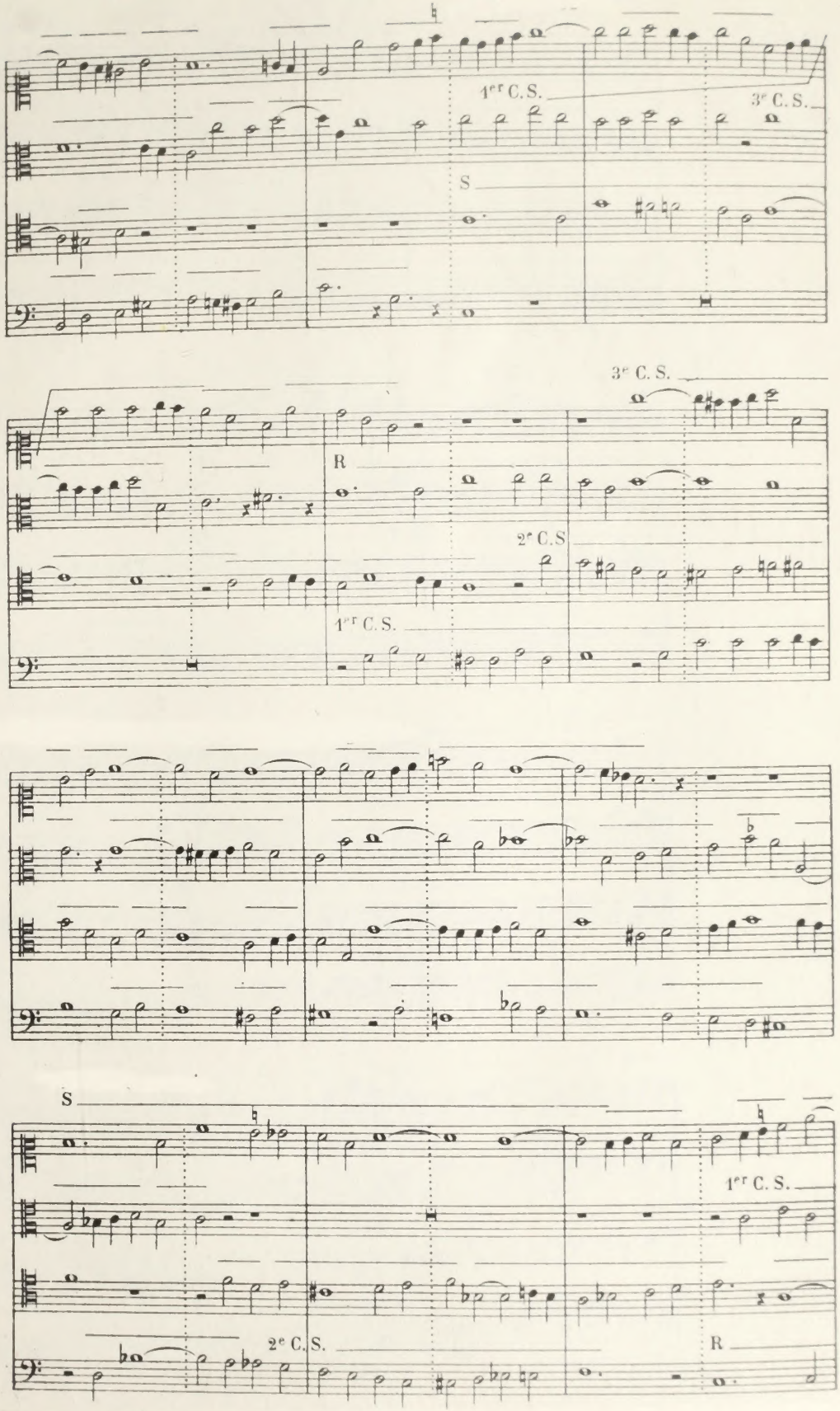
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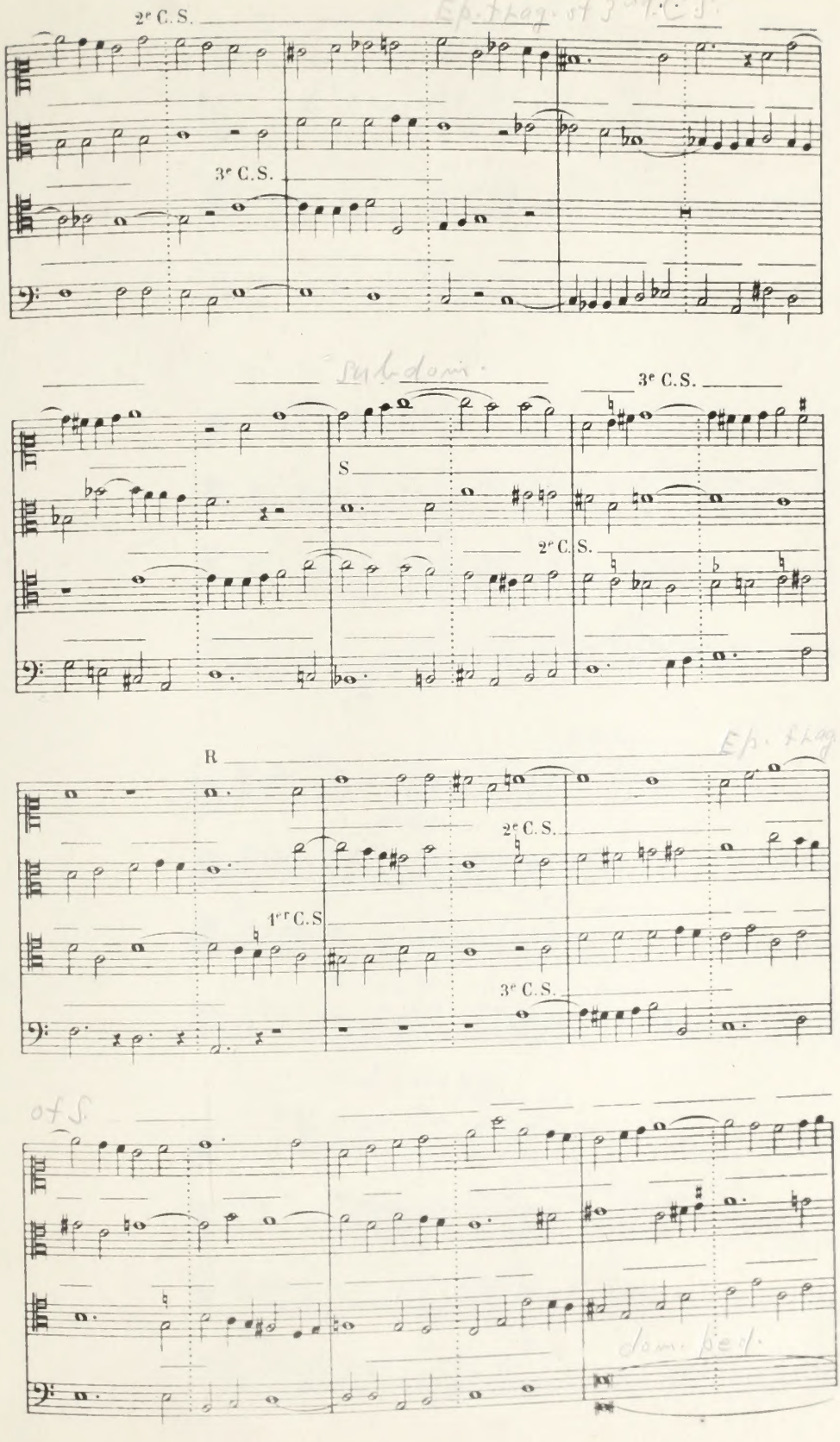
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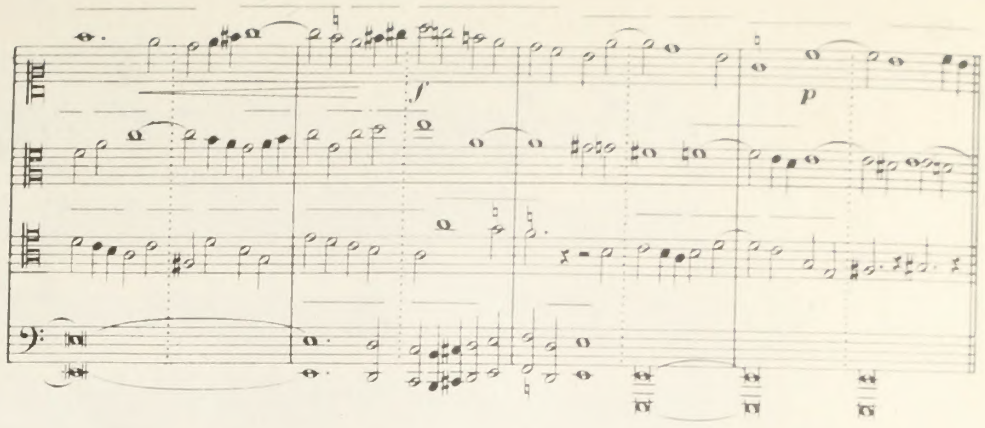
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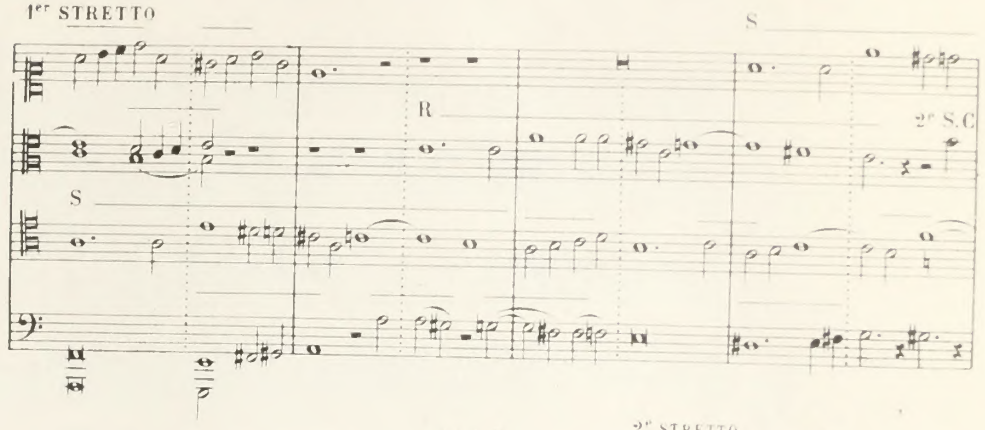
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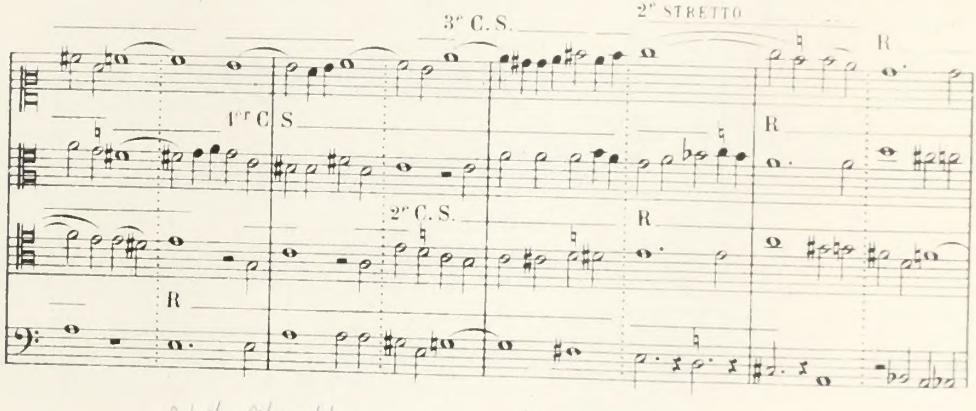
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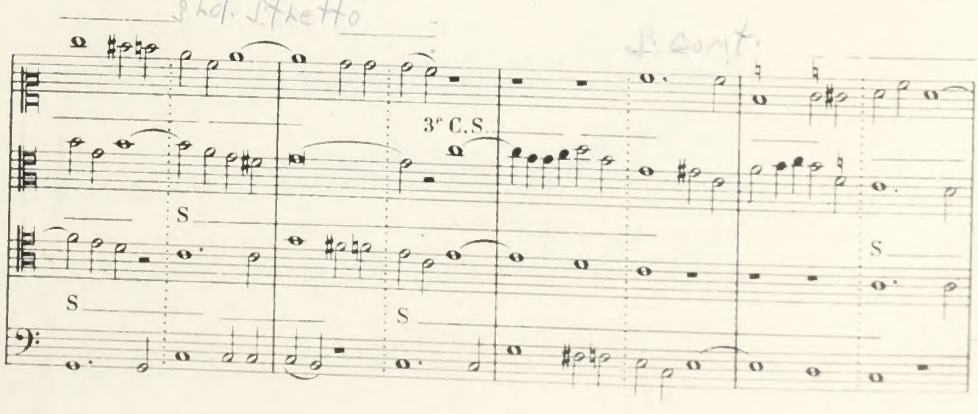
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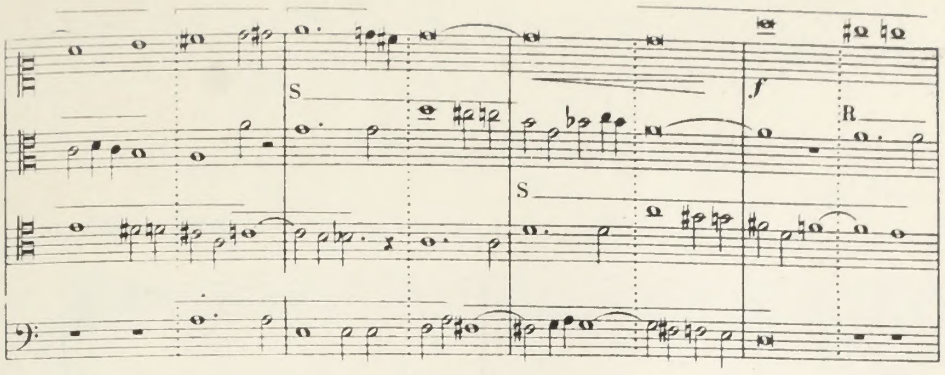

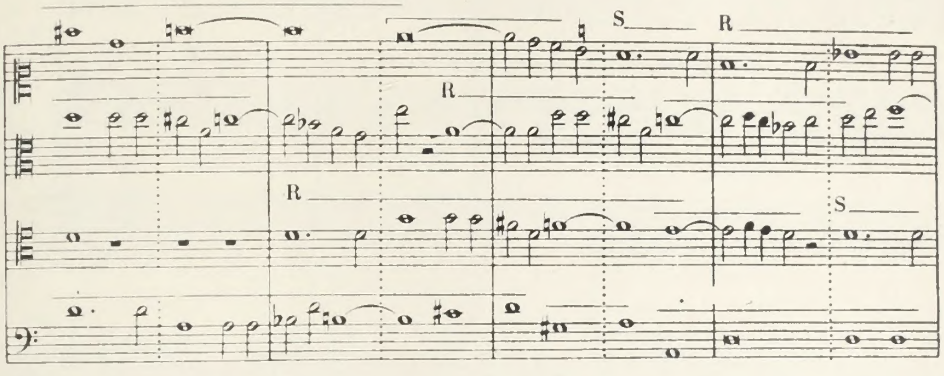

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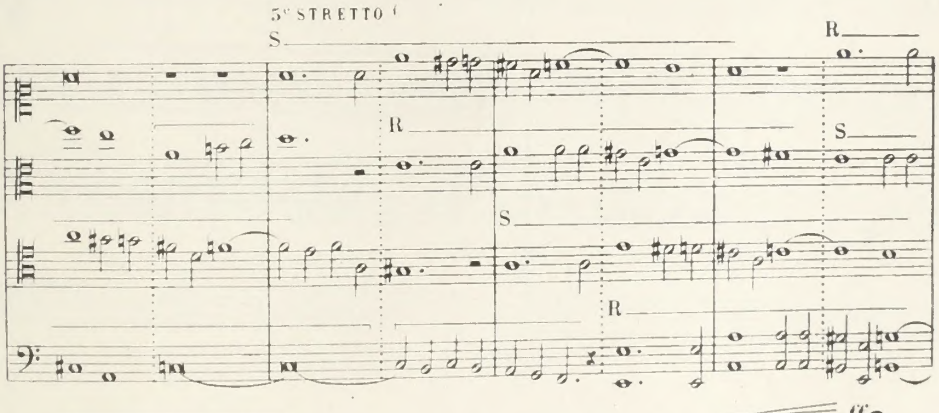

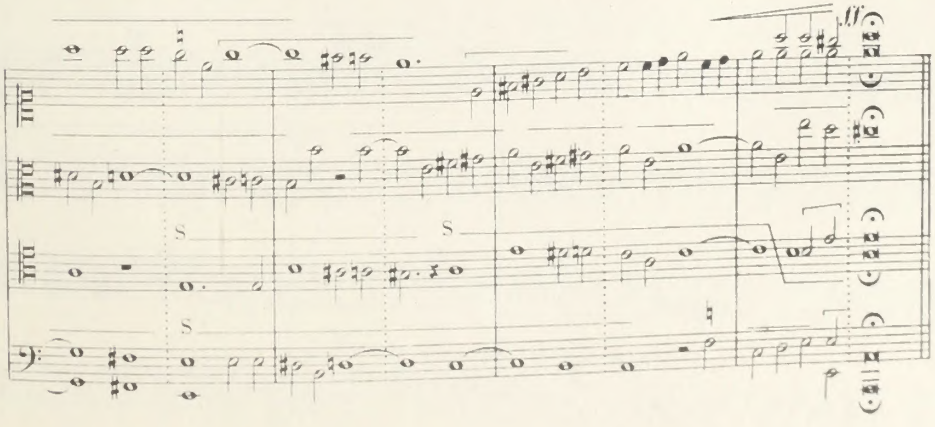

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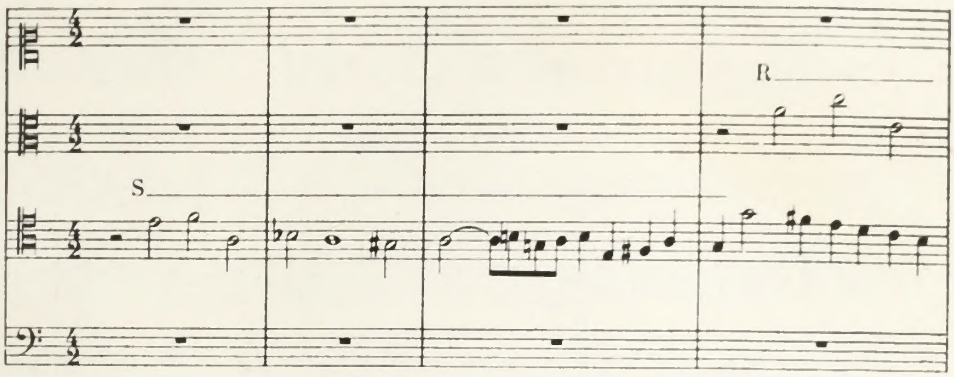

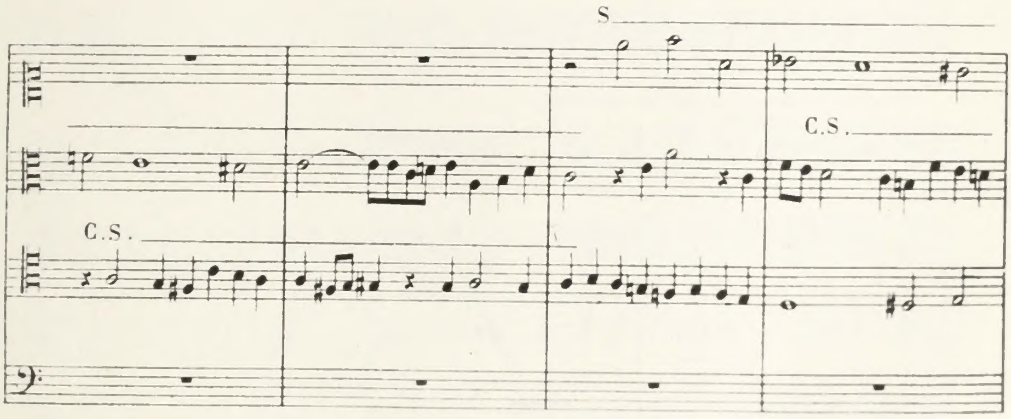

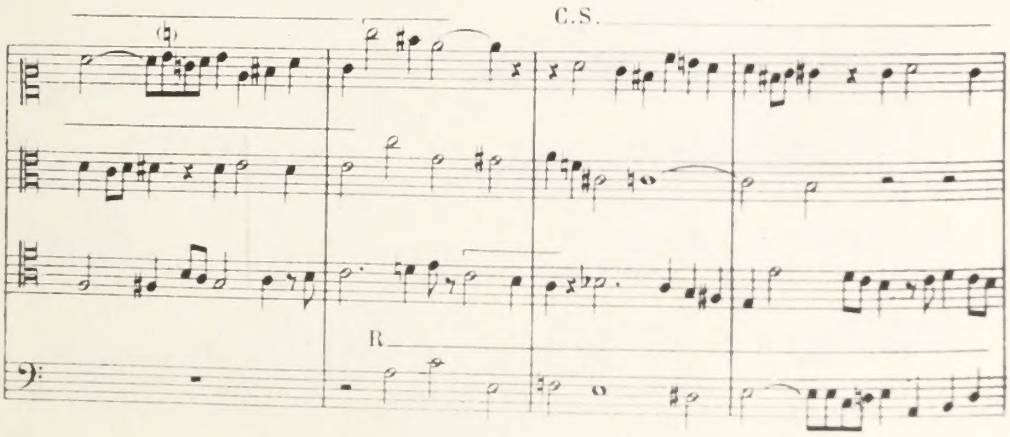

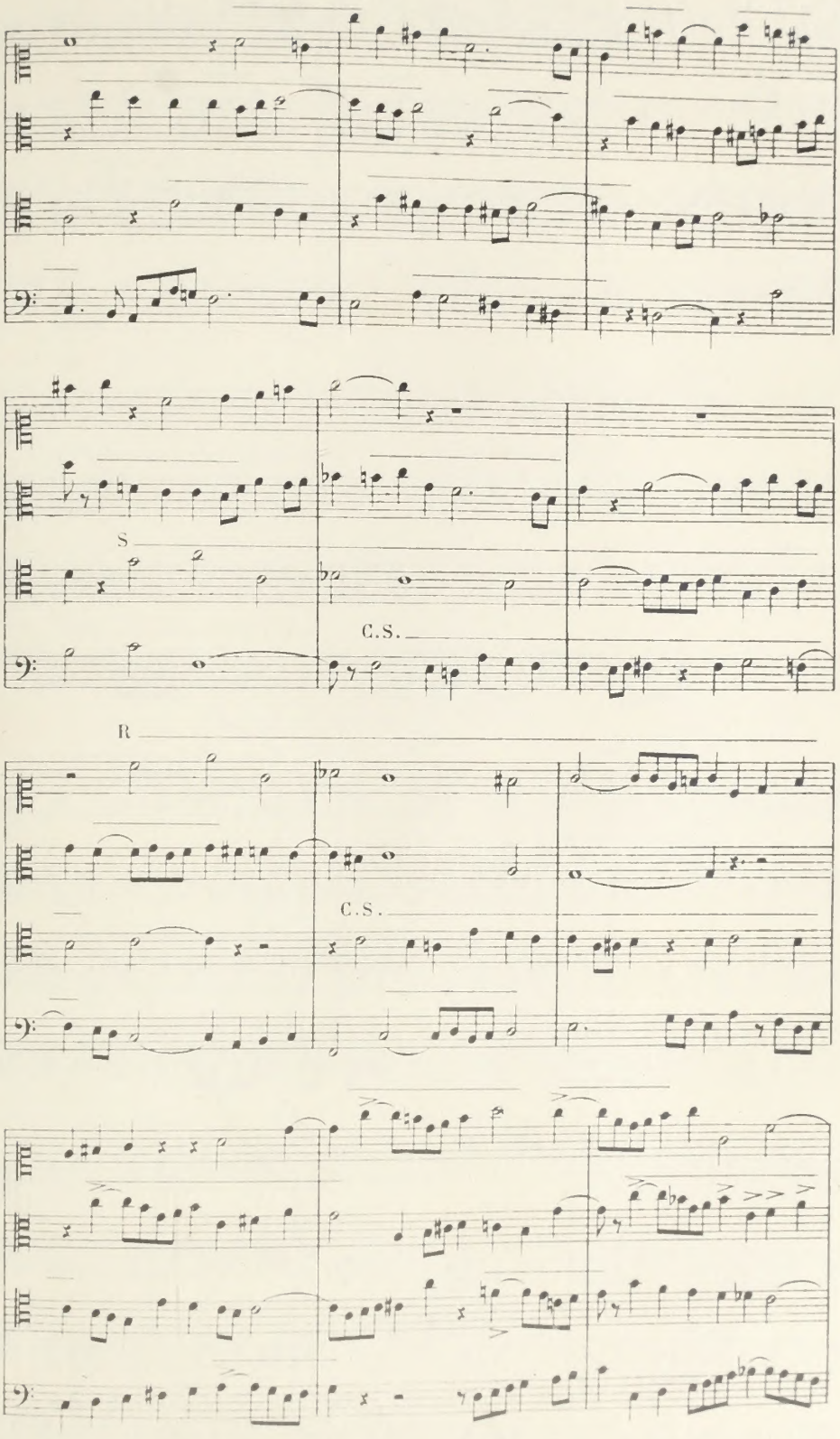
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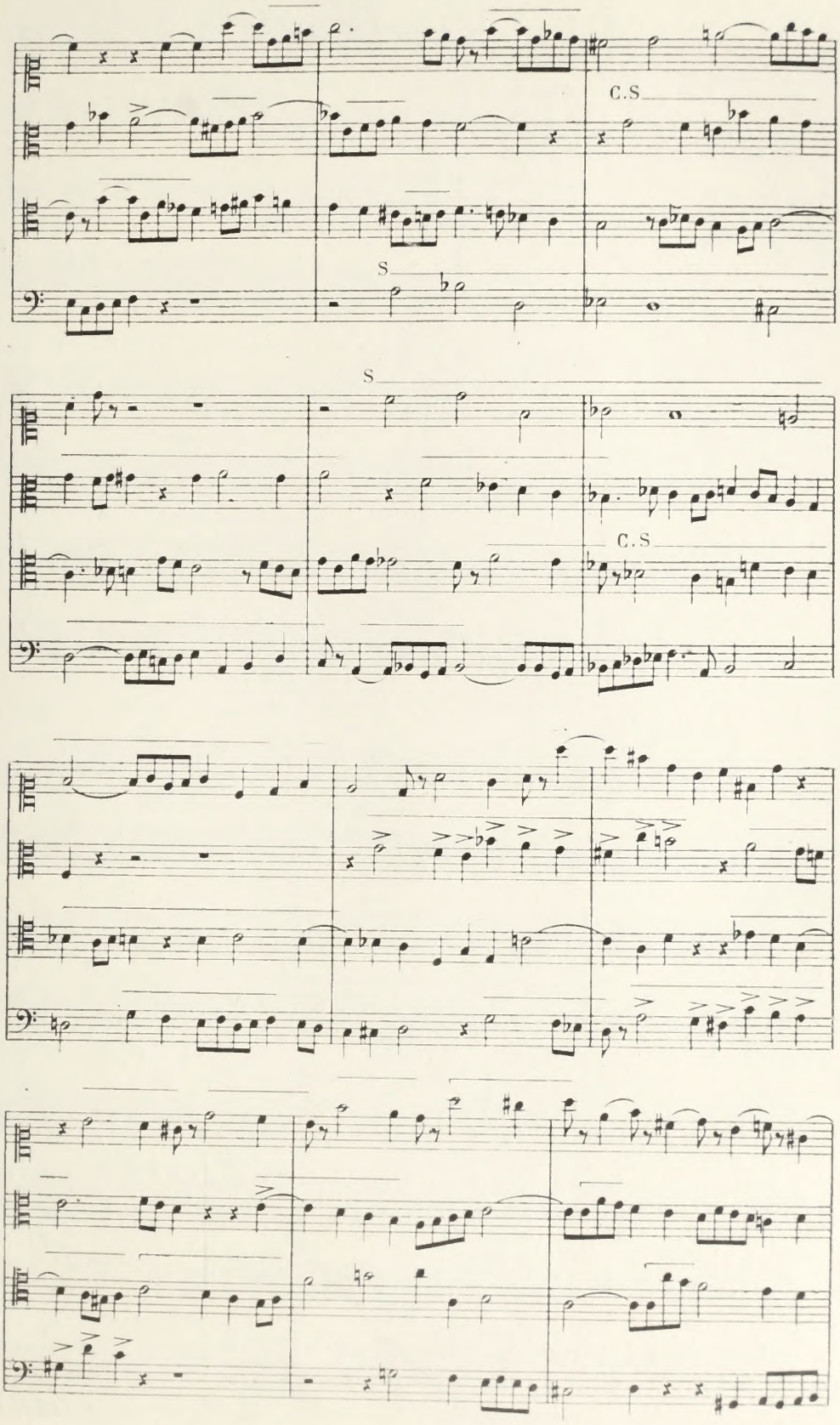
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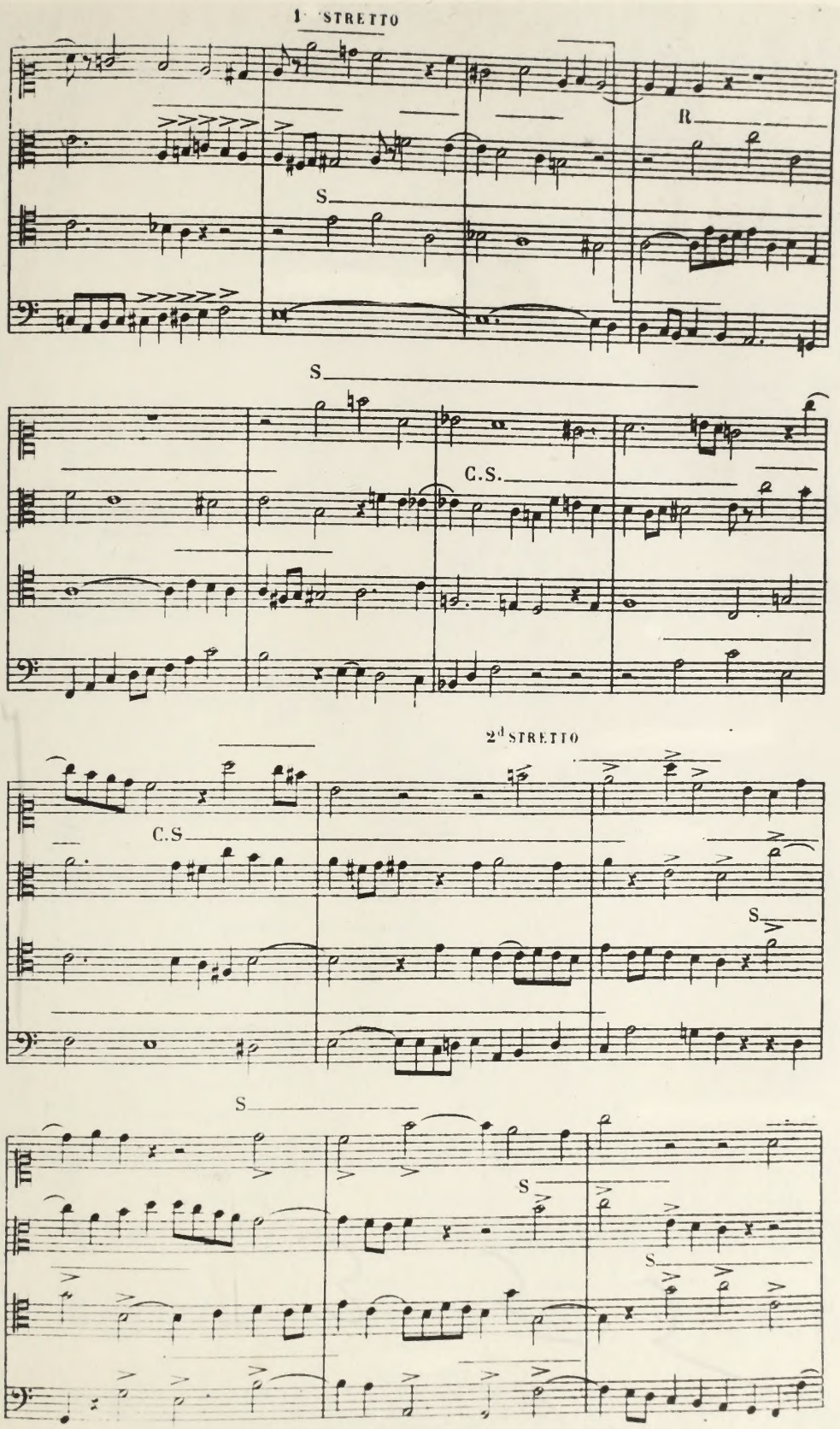
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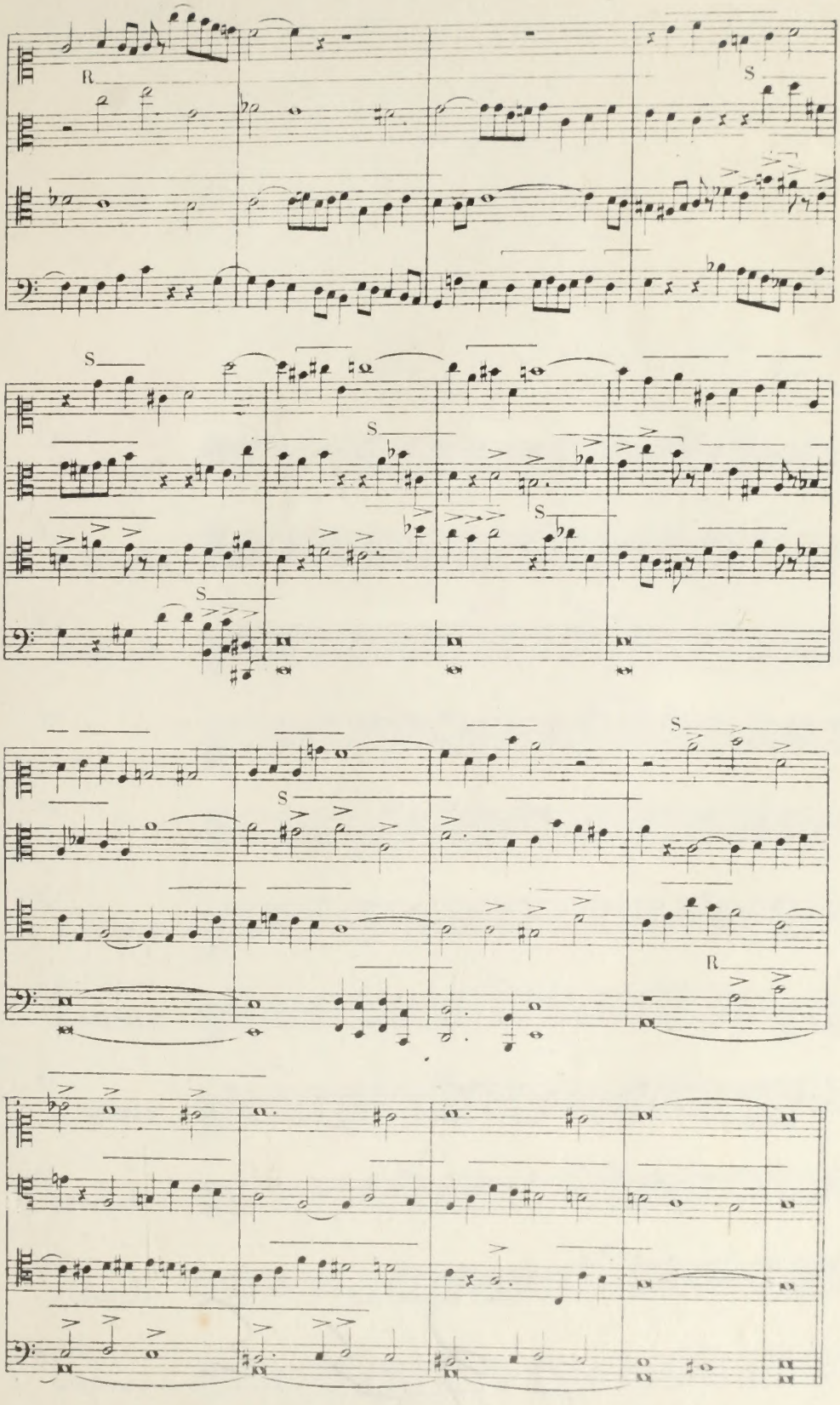
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9-58

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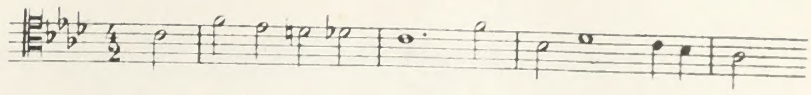

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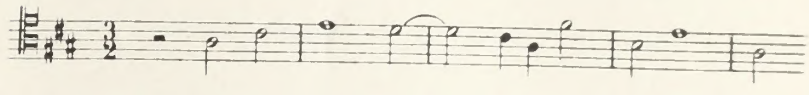

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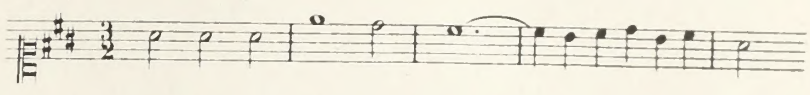

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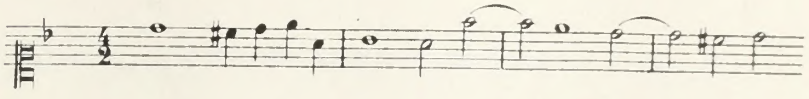

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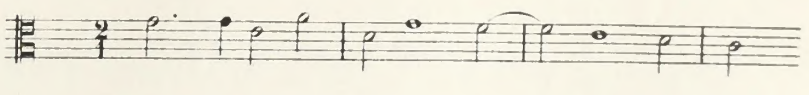

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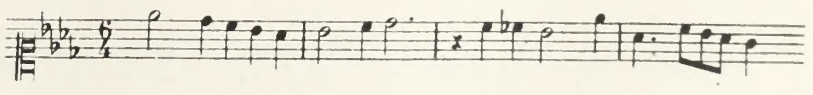

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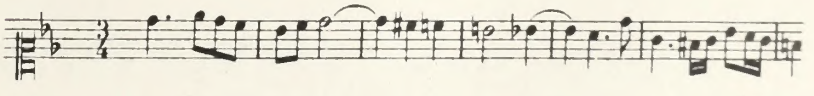

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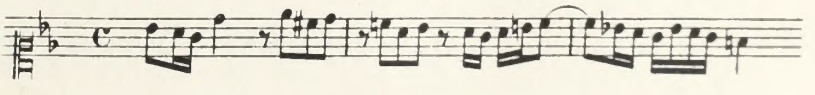

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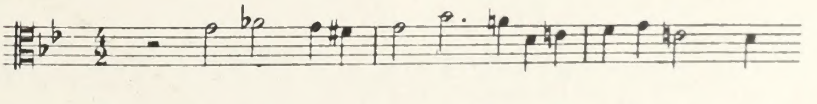

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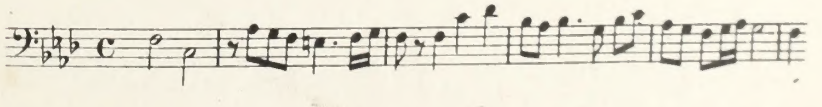

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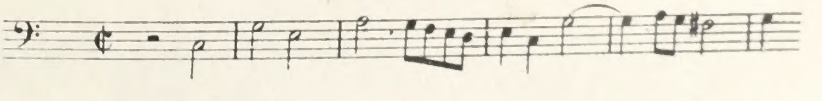

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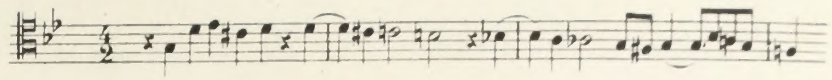

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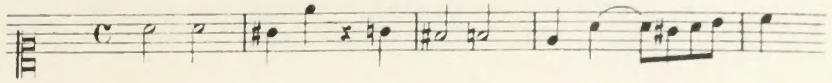

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15)
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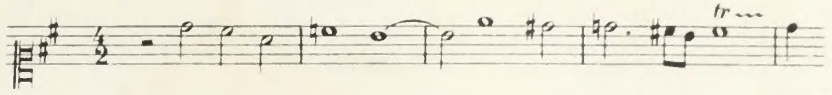

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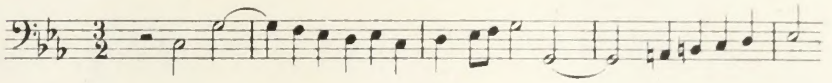

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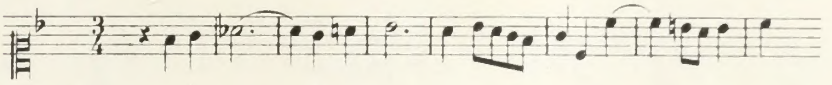

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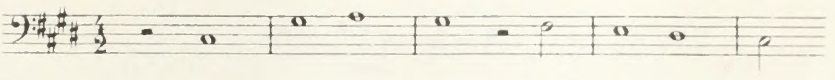

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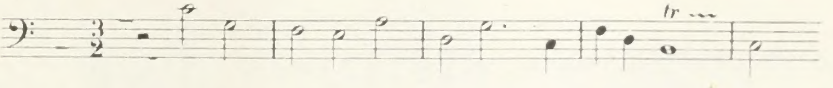

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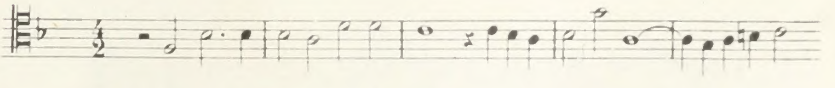

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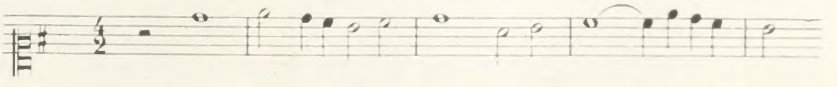

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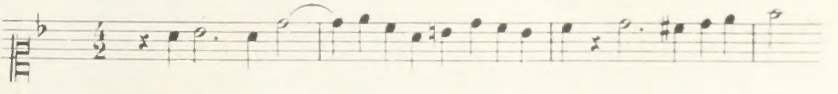

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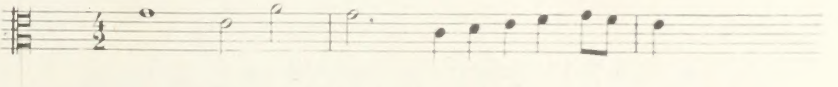

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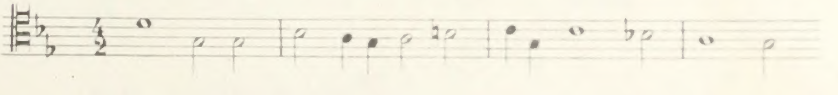

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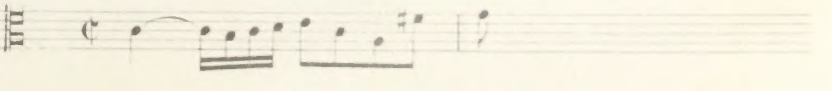

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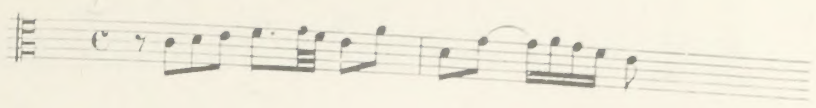

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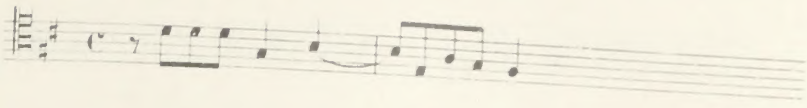

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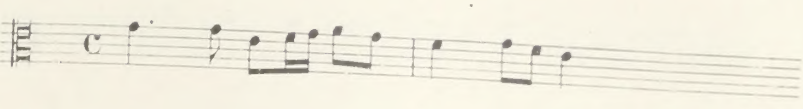

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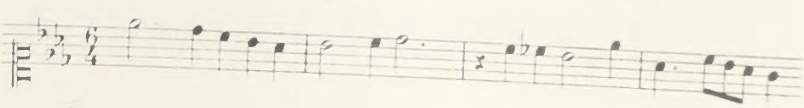
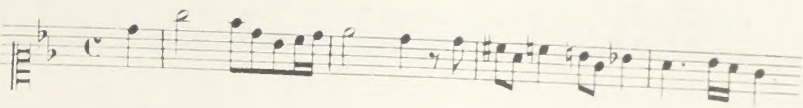


30) MEYERBEER



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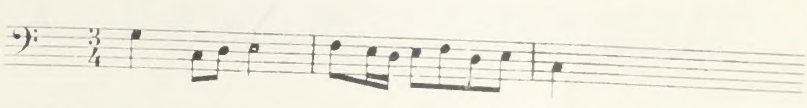

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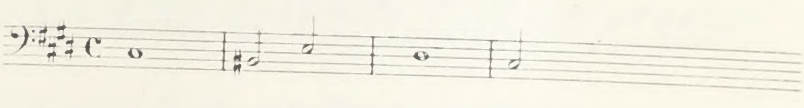

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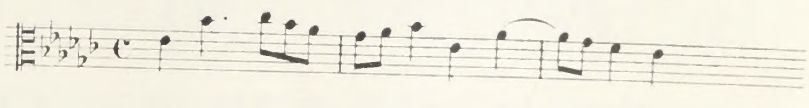

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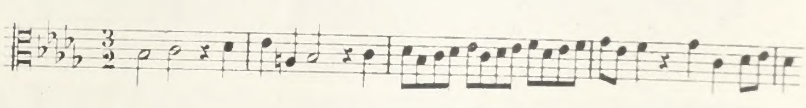

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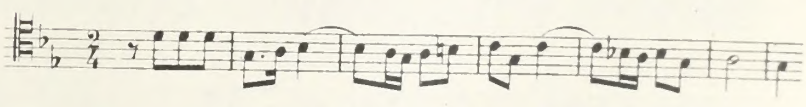

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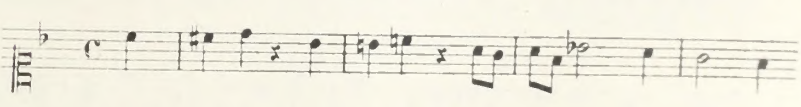

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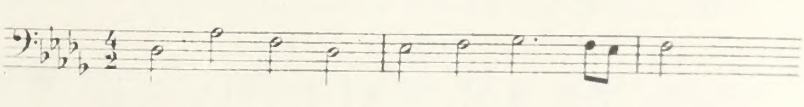

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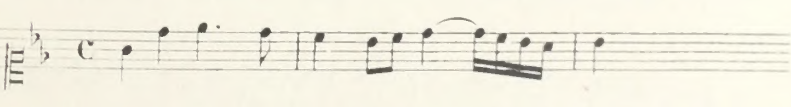

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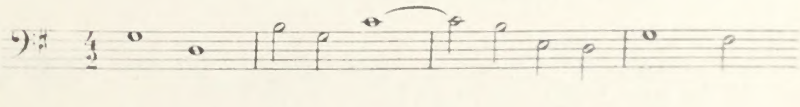

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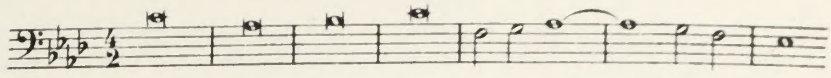

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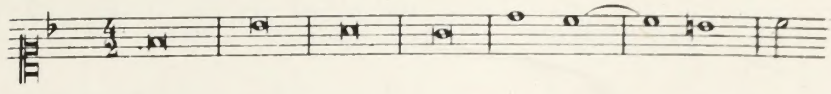

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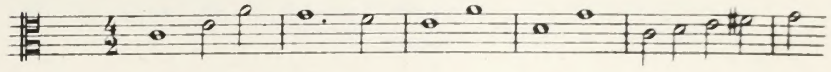

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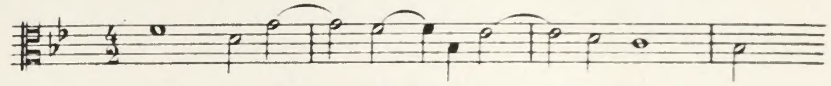
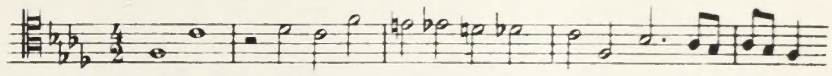


44) REBER



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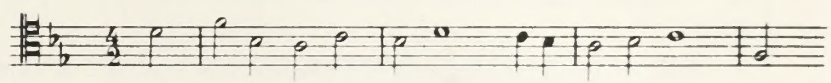

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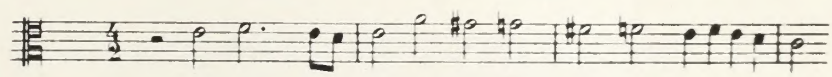

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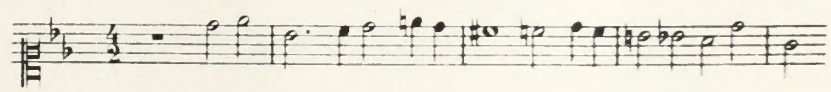

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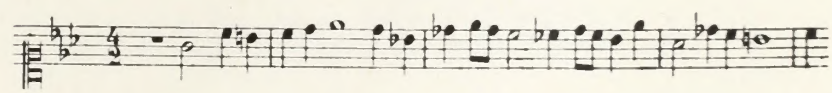
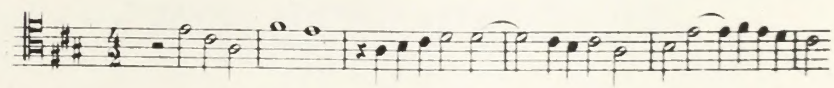
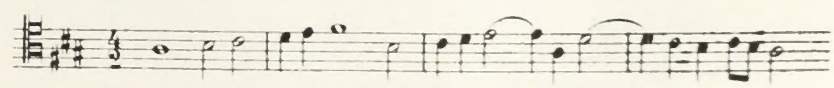


49) A.THOMAS



50) G. BIZET



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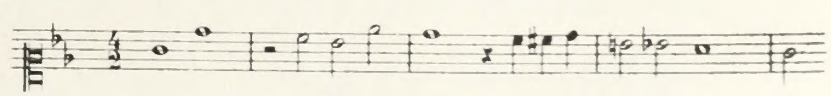

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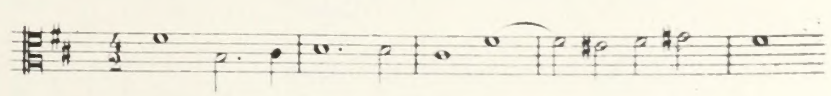
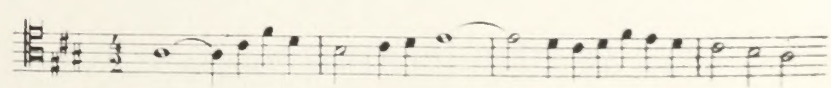


53) HALÉVY



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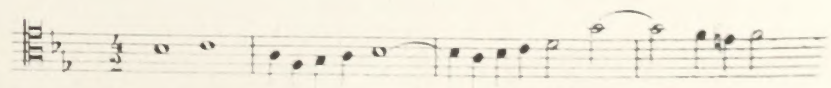

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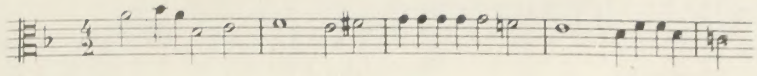

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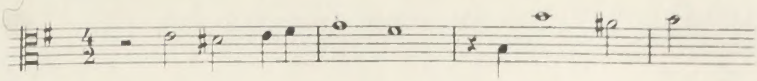

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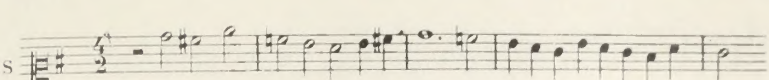

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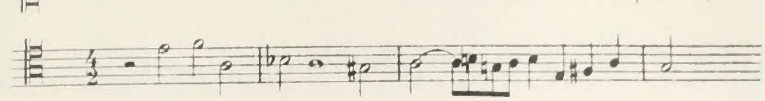

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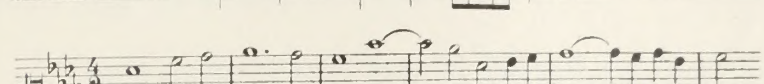

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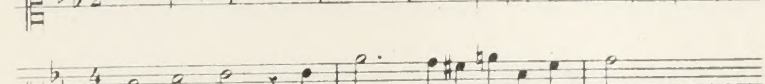
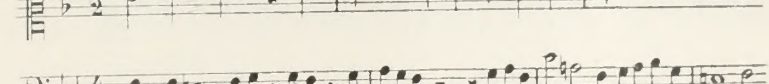


61) MASSENET



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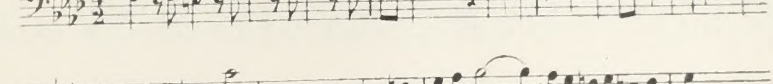

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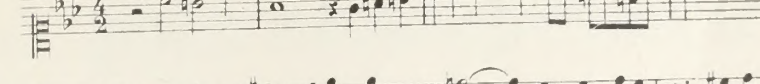

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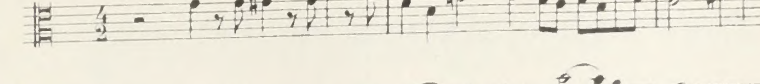

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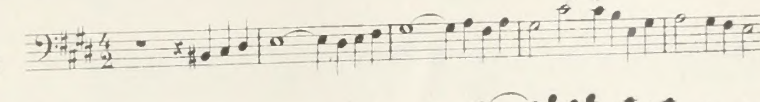

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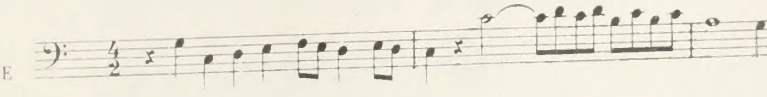

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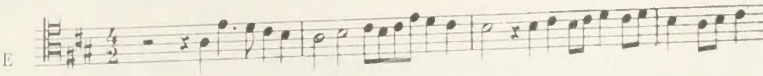

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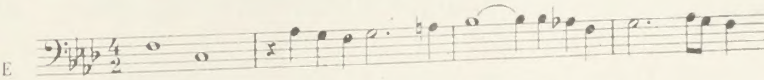

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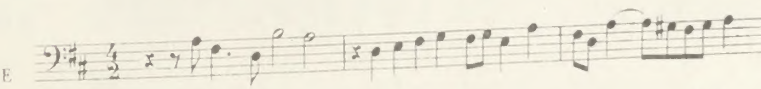

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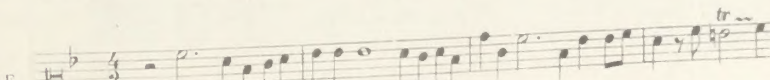

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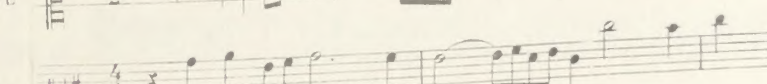

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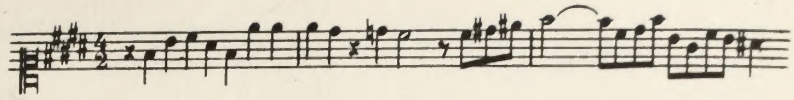

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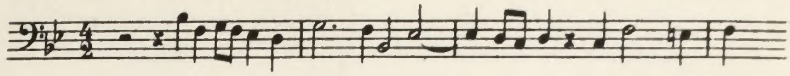

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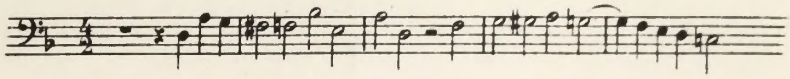

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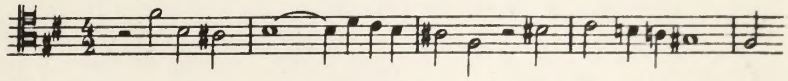
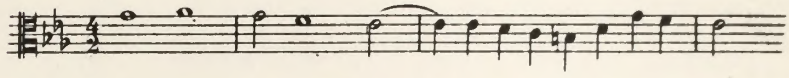
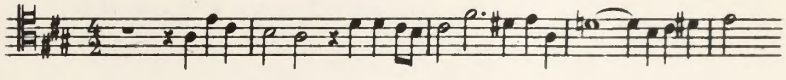


76) amon.



77) E.GUIRAUD



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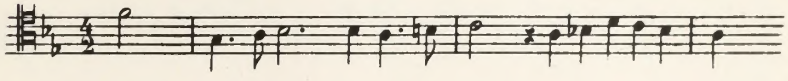
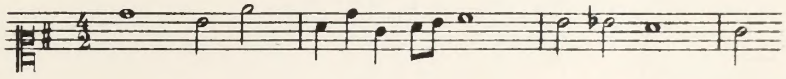


79) REBER



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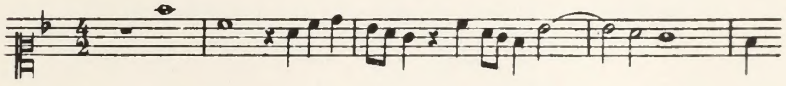

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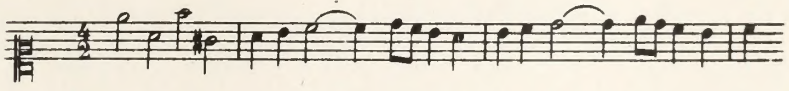

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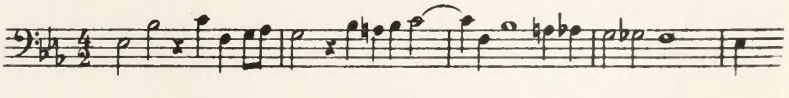

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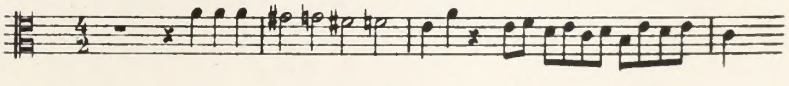

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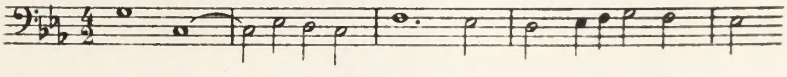
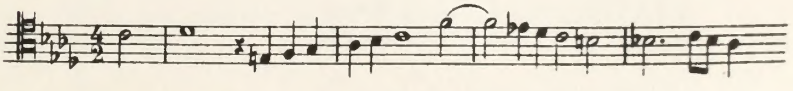
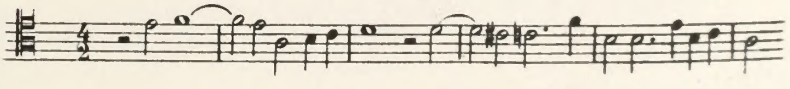


85) amon



86) TH.DUBOIS



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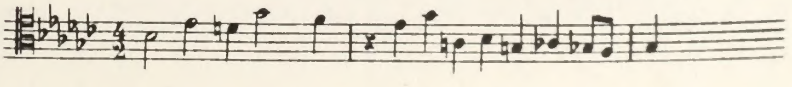

88) HAENDEL

89) HAENDEL

90) PURCELL

91) J.S.BACH

92) J.S.BACH

93) J.S.BACH

94) J.S.BACH

95) MOZART

96) MOZART

97) ROSSINI

98) CHERUBINI

99) AUBER

100) FENAROLI

101)

102)

103) AUBER

104) AUBER

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106) REICHA

107)

108) A.THOMAS

109) SAINT-SAËNS

110)

111) REBER

112) A.THOMAS

113) EBERLIN

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115) C.M.WIDOR

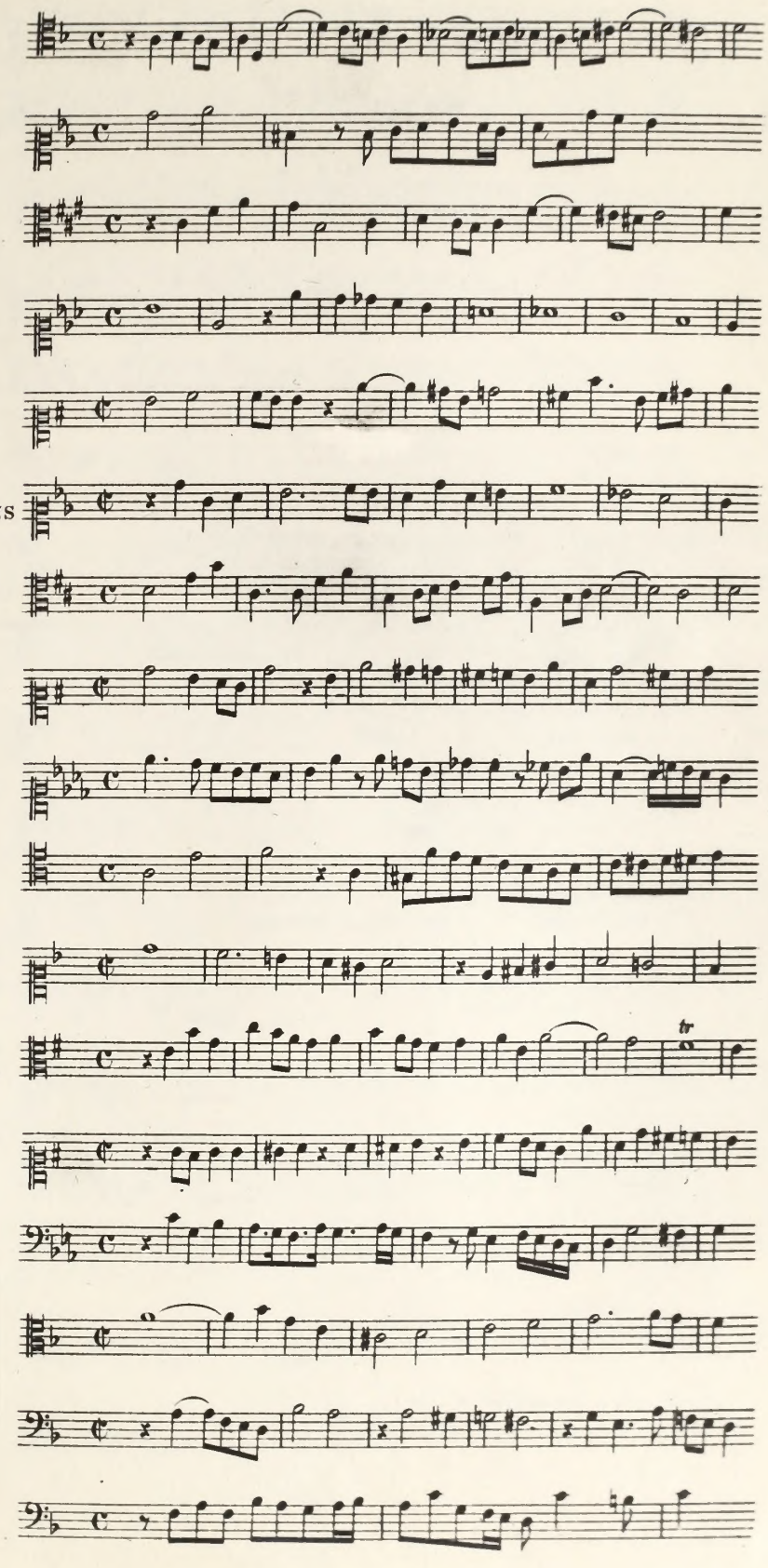
116) GOUNOD

117) E.GUIRAUD

118) MASSENET

119) A.THOMAS

120) GOUNOD



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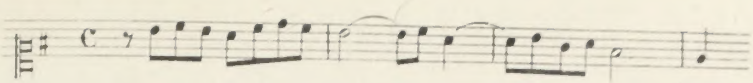

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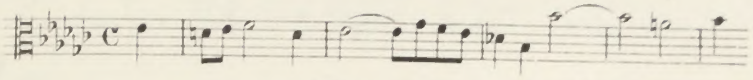

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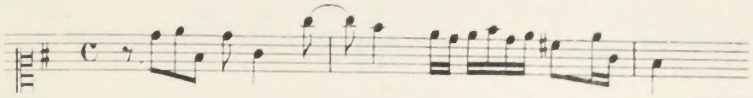

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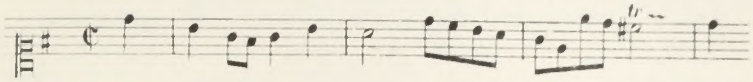

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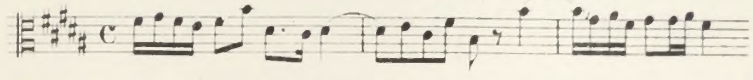

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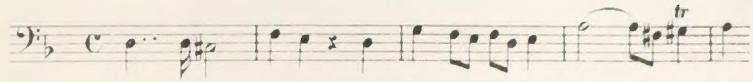

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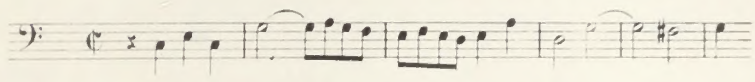

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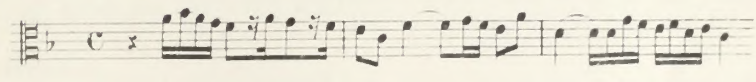

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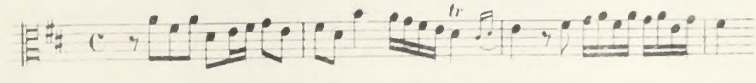

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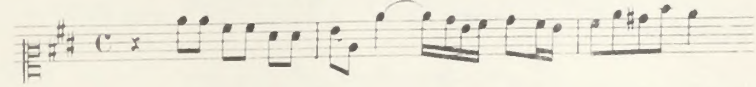

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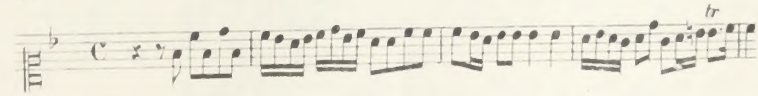

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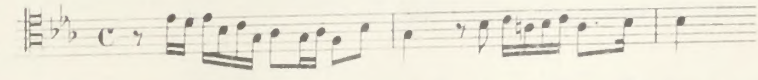

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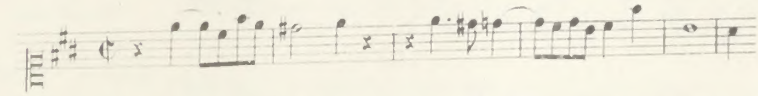

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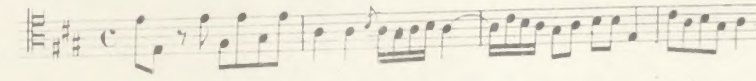

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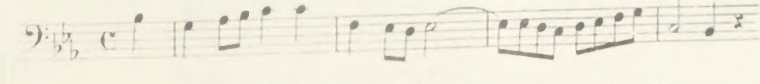

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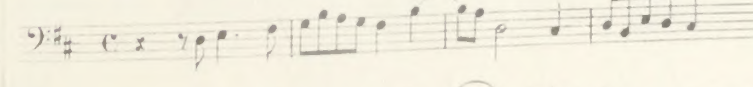

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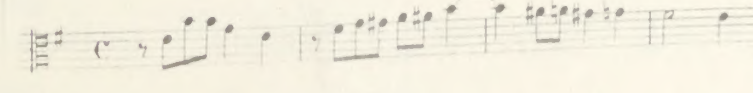

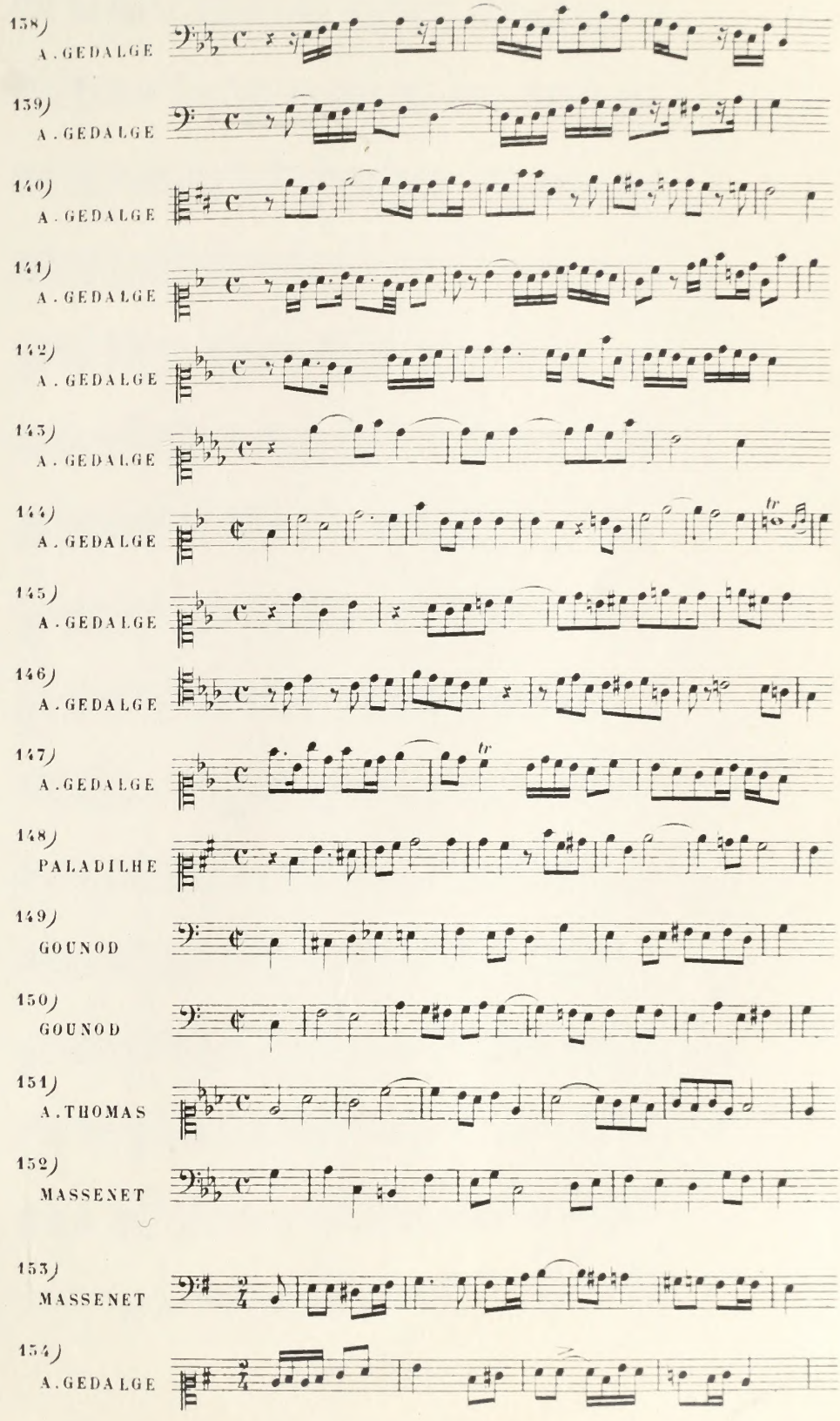
158)
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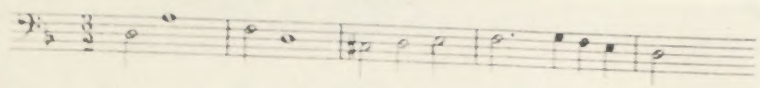
172)
MASSENET
173)
MASSENET
174)
A.GEDALGE

155) J.S.BACH



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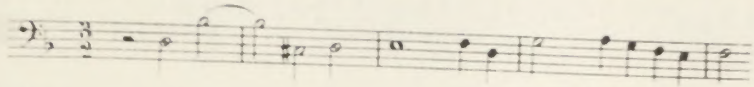

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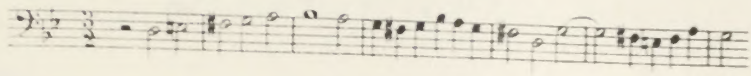

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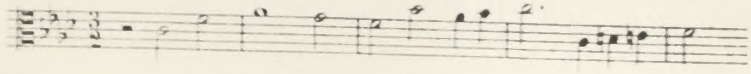

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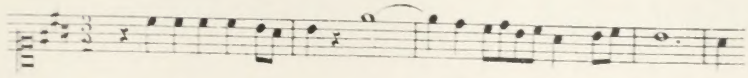

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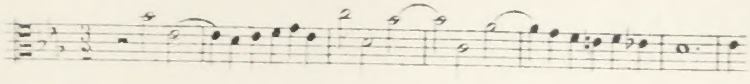

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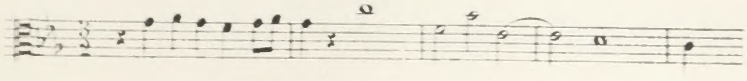

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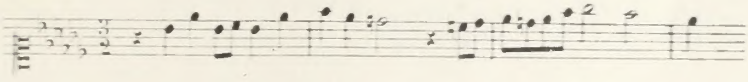
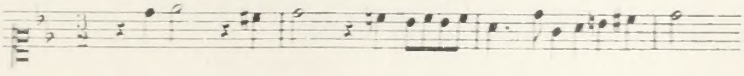


163) TH.DUBOIS



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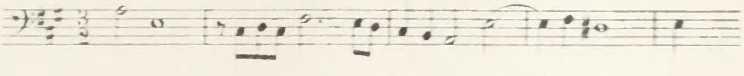

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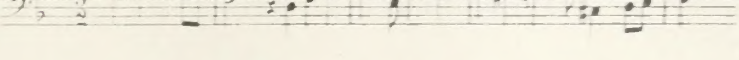

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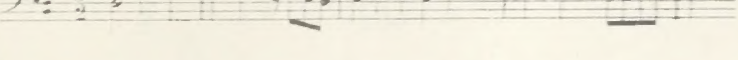
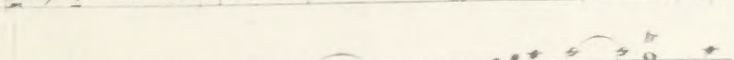


167) A.THOMAS

168) A.GEDALGE

169) A.GEDALGE



170) A.GEDALGE

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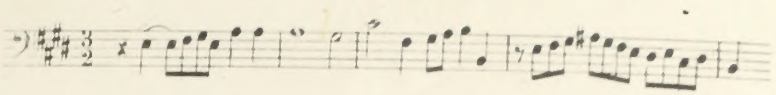
171) A. GEDALGE



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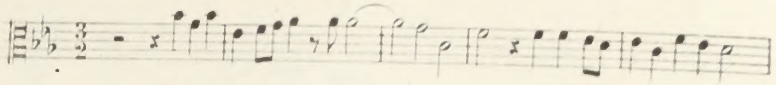

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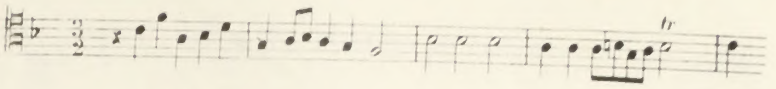

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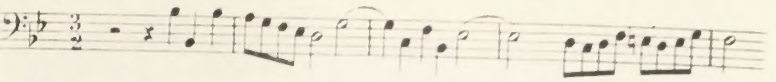

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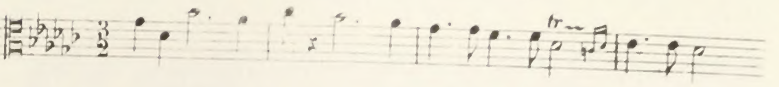

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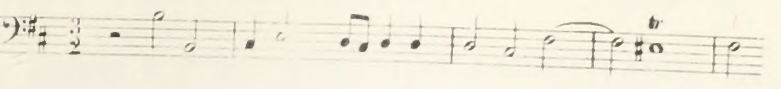

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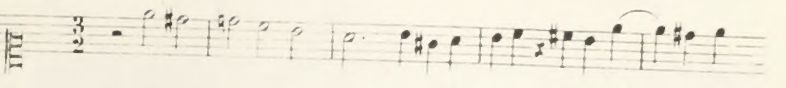

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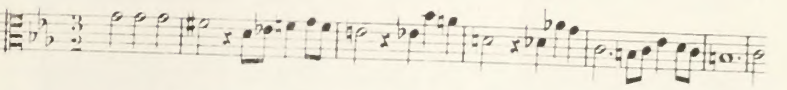

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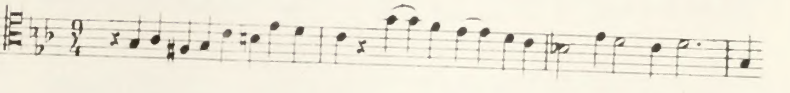
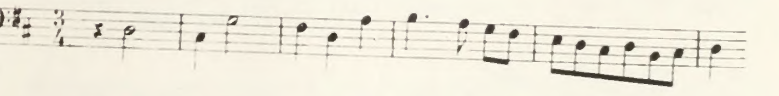
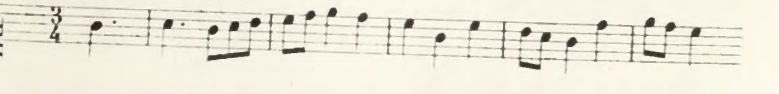


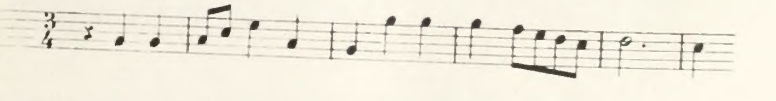
180) MOZART



181) CHERUBINI



182) AUBER



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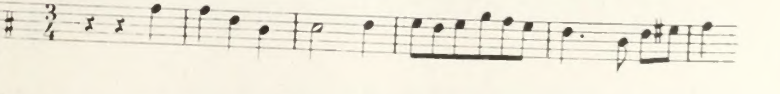

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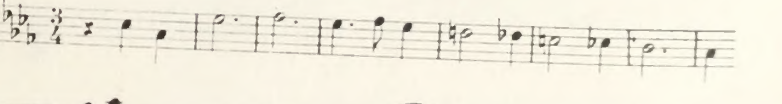

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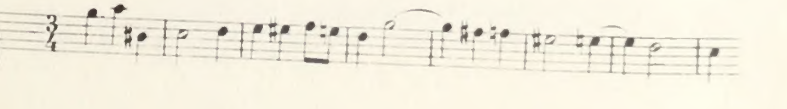

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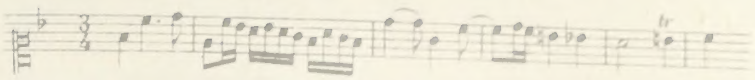
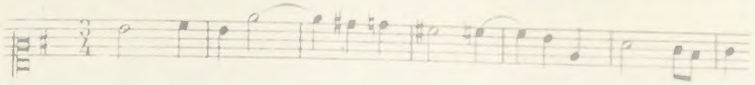


187) A. THOMAS



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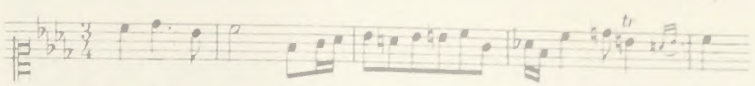

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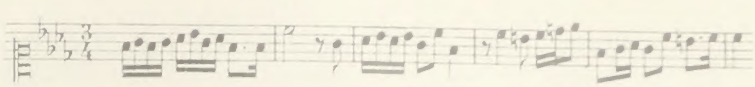

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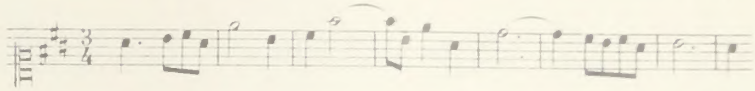

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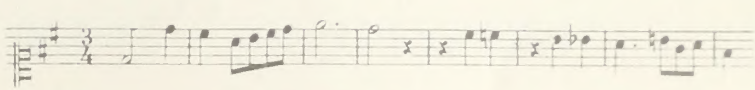

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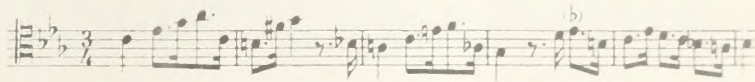

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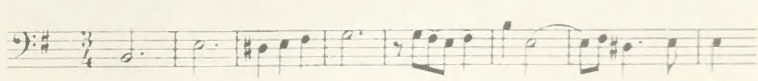

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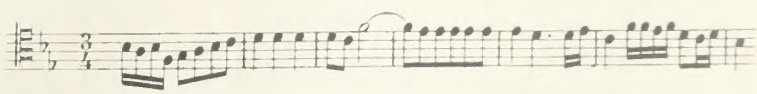

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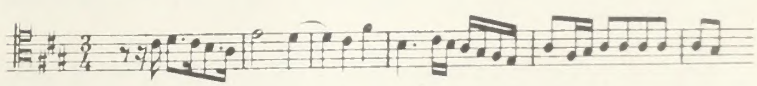

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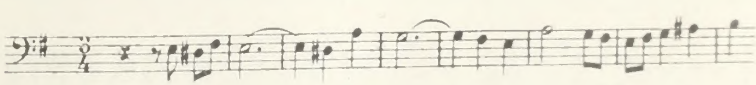

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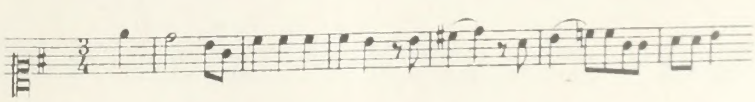

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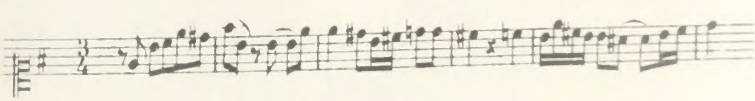

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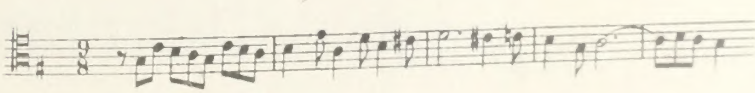

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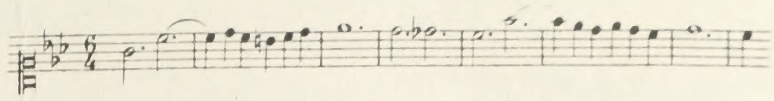

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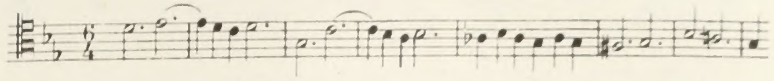

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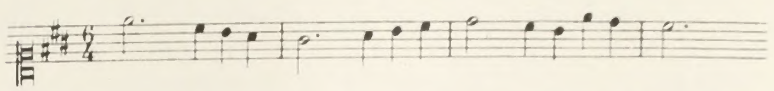

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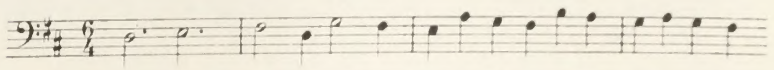

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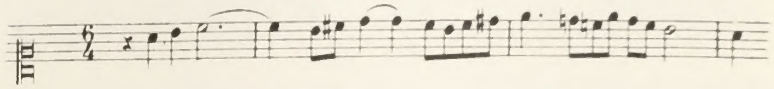

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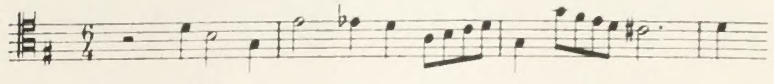

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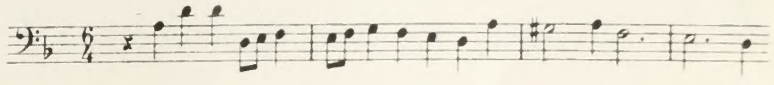

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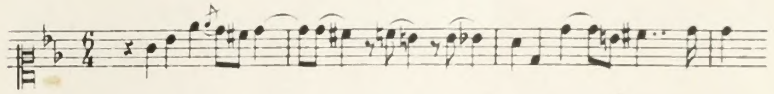

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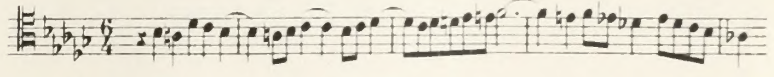

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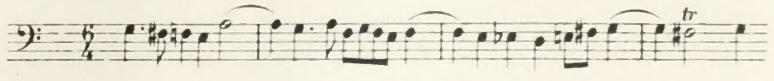

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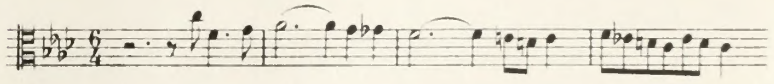

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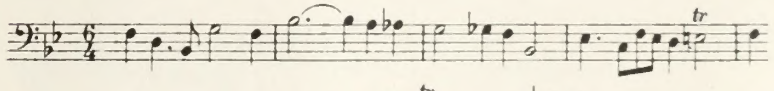

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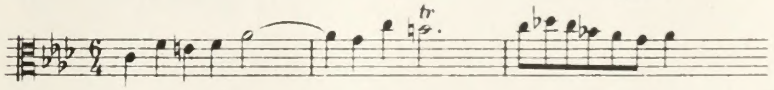

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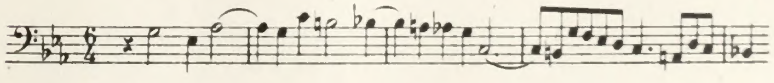

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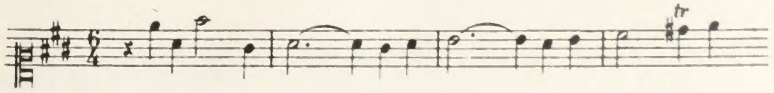

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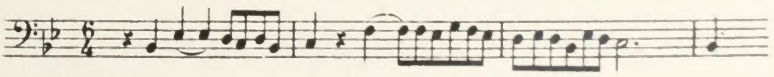

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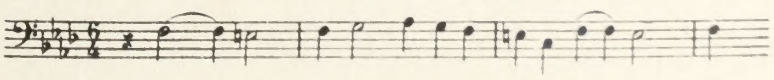

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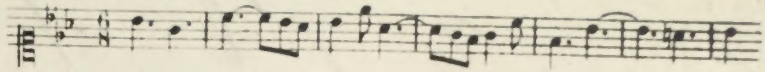

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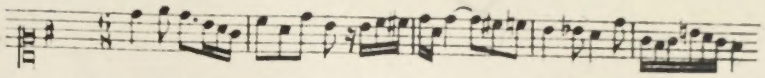

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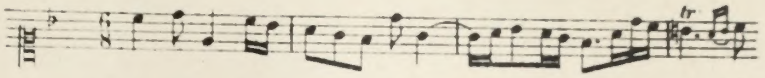

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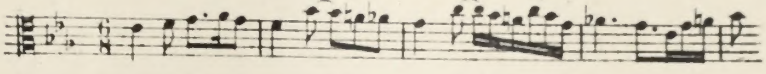

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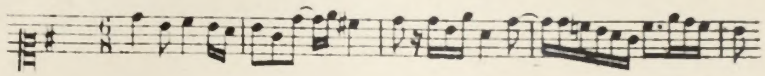

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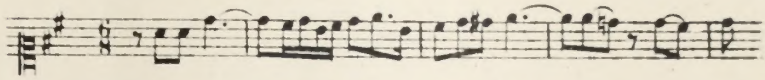

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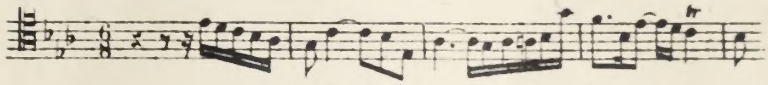

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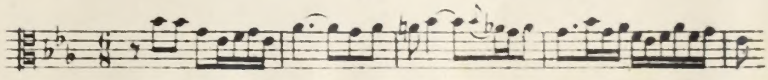

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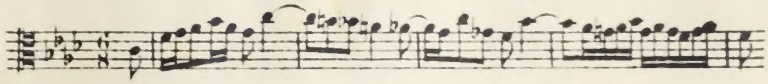

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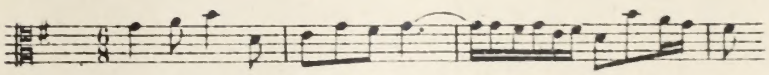

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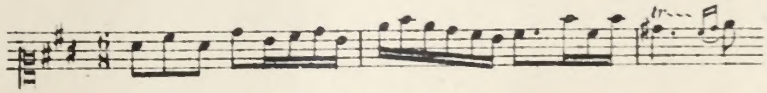

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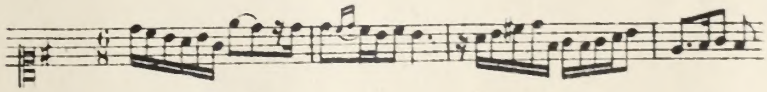

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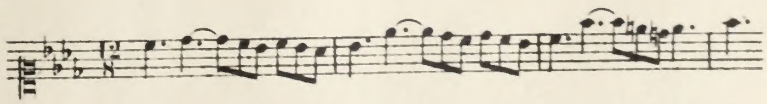

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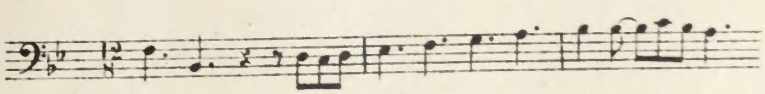

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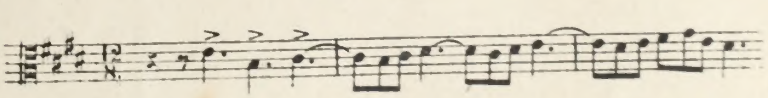

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